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Sara Eastman-Richards



Dement's Pitmanic Shorthand

By

Isaac S. Dement

Third Edition

Revised and re-engraved throughout

Price, \$2.00

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Preface.

Preface.

It must be understood, in the outset, that there are no *laws* in the Art of shorthand; but that it is controlled by *rules*, to the universal application of each of which there are and must, of necessity, be exceptions. While it is true, so far as the average student is concerned, that many of these rules may be treated as laws, the ardent and penetrating student will find in this Art a field of research full of delightful resources in which he may revel unrestrainedly, but the utmost confines of which he may not hope to explore in the years allotted to man in his present state on earth.

The system of Shorthand Writing presented in this book is a modernized adaptation of the one given to the world by Sir Isaac Pitman. Out of that system many *styles* have grown, the conspicuous ones being the Graham, Benn Pitman, Munson, Osgoodby, Longley and Marsh. These gentlemen were all reporters of ability and their books have received deserved recognition.

Some of the *styles* presented by these authors are exceedingly brief, (notably, the Graham,) while others are laboriously full, (notably, the Munson). Pitmanic Shorthand is brief where brevity does not interfere with legibility and full where legibility demands fullness.

The *styles* above alluded to take engraved or carefully executed characters as the basis of legibility, while, in Pitmanic Shorthand, notes made at the greatest rapidity are the test of legibility. And, it is evident, if notes, rapidly and hurriedly made, are absolute in legibility, more carefully executed ones will not lose any of that quality.

With these *styles* the translation of engraved or accurately written characters is one thing, and the translation of characters executed under pressure is quite a different thing. This is true of all these *styles*; for the brief ones depend, to a dangerous degree, upon minute distinctions, which vanish beyond a certain degree of rapidity; while the full ones make an exceedingly rapid movement of the fingers necessary at so low a rate of speed that their ability to write with perfect accuracy is lost when the average rate of speaking is barely passed; for the hand loses its power to make small and accurate characters in exact proportion to its increase in speed. If the capacity of the hand to execute small characters is retained at high speed, the accuracy of *length* and *position* is lost; and, if such accuracy is maintained, the *size* of character is increased. The first is unnatural, as it cramps the muscles of the fingers; the last is natural, as it keeps the muscles free. As speed in walking is increased by lengthening the stride; so the hand increases its speed by lengthening its various motions. And, as enduring speed is lost by too great length of stride, the hand should not be permitted too great latitude in movement; for, if at normal speed the characters are large, the hand will not be able to traverse the increased length of characters, incident upon an increase of speed, at any proportional rise in word-speed.

A system of shorthand that will meet all demands should be so constructed that the enlarging and shattering of outlines, which result when a writer is pushed to his limit of speed, will not destroy the legibility of the notes. Therefore, outlines or phrases which depend *entirely* upon *length*, or *position*, or *careful execution* should be avoided.

Hence, such a system should take as its basis of legibility, notes written at the highest speed of which any writer is capable.

Pitmanic Shorthand is based upon the absolute legibility of notes written at the rate of over six words a second.

Abbreviation should, and in this book does, proceed along the lines

of the general principles of shorthand. No arbitrary rules for it are needed, as the scope of those principles is very broad. It is allowable for the experienced reporter to establish, for his own use, arbitrary "short-cuts," and the principles of Cumulative and Special Phrasing set forth in the Third Grade, furnish ample opportunity for the exercise of individual ingenuity and the satisfying of personal idiosyncrasies. It is, however, not wise for the *student* to depart from general principles. It is a good rule to adhere to the text-book until it is thoroughly mastered; for, when that is accomplished, a solid foundation has been laid for the use of individual judgment.

In Pitmanic Shorthand there are no corresponding, advanced corresponding, reporting, advanced reporting and brief reporting styles. After the author had spent years in acquiring these various styles, he found his speed entirely inadequate to conscientious *verbatim* reporting. When several years had been spent in reducing these various and conflicting styles into an harmonious single style, he found his speed rapidly increasing; but he was yet hampered by the arbitrary and erratic construction of contractions and phrases and by an earnest endeavor to maintain a useful familiarity with the thousands of contractions he had learned. He then devoted himself to a thorough analysis of the frequency of occurrence of the words represented by those contractions, and, as the result of his investigations, discarded thousands of the signs. His mind being thus freed from this burden, his manual speed was still further augmented. And, when he formulated the principles herein shown of Cumulative and Special Phrasing, his speed reached its highest rate.

The point here presented is, that it requires more time for the mind to call up a special picture of an isolated contraction than it requires to apply familiar rules.

Therefore, a general principle should run through the entire theory; similar consonantal groups should be represented by similar phonographic groups; similar word groups should be represented by the application of similar cumulative principles; similar contractions

should be constructed upon similar principles; general principles should be applied generally; restricted principles should be optional in application.

A special feature in this edition of Pitmanic Shorthand consists of exhaustive Reading and Writing exercises at the close of each lesson.

Perhaps, no one may fully realize the labor and care expended upon the construction of Our Shorthand Story and the Reading and Writing Exercises; for it is not at once apparent that no form is used which is thereafter changed. To illustrate. In writing the first chapter of the story, no word could be employed which contained *tr, dr, thr, dhr, pr, br, kr, gr* or *n, f, v, tion, sion*, (or any *shon* or *eshon* syllable or syllables,) *tive, in, l, r, rl* or *lr*, which would thereafter be represented by lengthening or by a hook.

This Shorthand Story is one of the many unique features of Pitmanic Shorthand. Each chapter not only illustrates the lesson it follows, but puts into practice what is contained in prior lessons; thus constantly forcing the student to use all the principles theretofore laid down. This is also true of the Reading and Writing Exercises. When the student translates into shorthand a Writing Exercise, he is compelled to use all the knowledge he has gained from the lesson in hand and preceding lessons; thus keeping the entire theory fresh in his mind.

Another important addition to Pitmanic Shorthand is a practical Nomenclature. The one here presented renders possible the absolute representation, in a simple and compact manner, of every conceivable outline. Its positiveness makes it useful as well for spoken as for printed representation. And its construction permits the use of any style of type, as it does not depend for accuracy upon capitals or italics. One of the most important, if not the most important, variation from the methods usually adopted in constructing nomenclatures consists in the numbering of the various positions in which shorthand characters are placed. It is much easier to express the phonographic representation of the contraction for *notwithstanding*

by *n-t*ⁿ than by *n* with *t* struck through in the second position. Any teacher will quickly appreciate this, as the first exactly expresses the construction of the form and the latter falls far short of it.

Students, as well as teachers, will find the Review Questions of great service. They have been designed by Mrs. Dement to cover the points on which special emphasis should be laid, and to furnish a drill which will indelibly impress the principles, word-signs and contractions upon the mind. They present a model of thoroughness, which teachers will do well to adopt in full. The drills upon lists of word-signs and contractions and their attendant Reading and Writing Exercises are very valuable.

The entire theory of the Art of Shorthand is here presented in three Grades, which comprise all the principles and all the word-signs and contractions, the latter now appearing in conjunction with the various principles upon which they are founded. Each Grade consists of fourteen lessons, each lesson being accompanied by copious illustrations of the rules and by full Reading and Writing Exercises.

The first two Grades contain, what is termed in other text-books, the Corresponding Style, that is, all the principles except those relating to Cumulative and Special Phrasing. But they also contain a more thorough presentation of those principles than is to be found elsewhere; and all the word-signs the author has demonstrated to be useful in or necessary to attaining the highest speed are given in such progressive manner they may be readily learned.

It is desired to impress upon both teacher and pupil that no outline is given anywhere in this book that is afterwards changed, except by the application of the rules of Cumulative and Special Phrasing. This is a feature not to be found in any other text-book. It makes the progress of the student sure and rapid, as it leaves nothing to be unlearned.

A novel feature, presented in this edition of Pitmanic Shorthand, consists of comprehensive lists of Commercial Terms and Phrases, alphabetically arranged under the various business heads, with short-

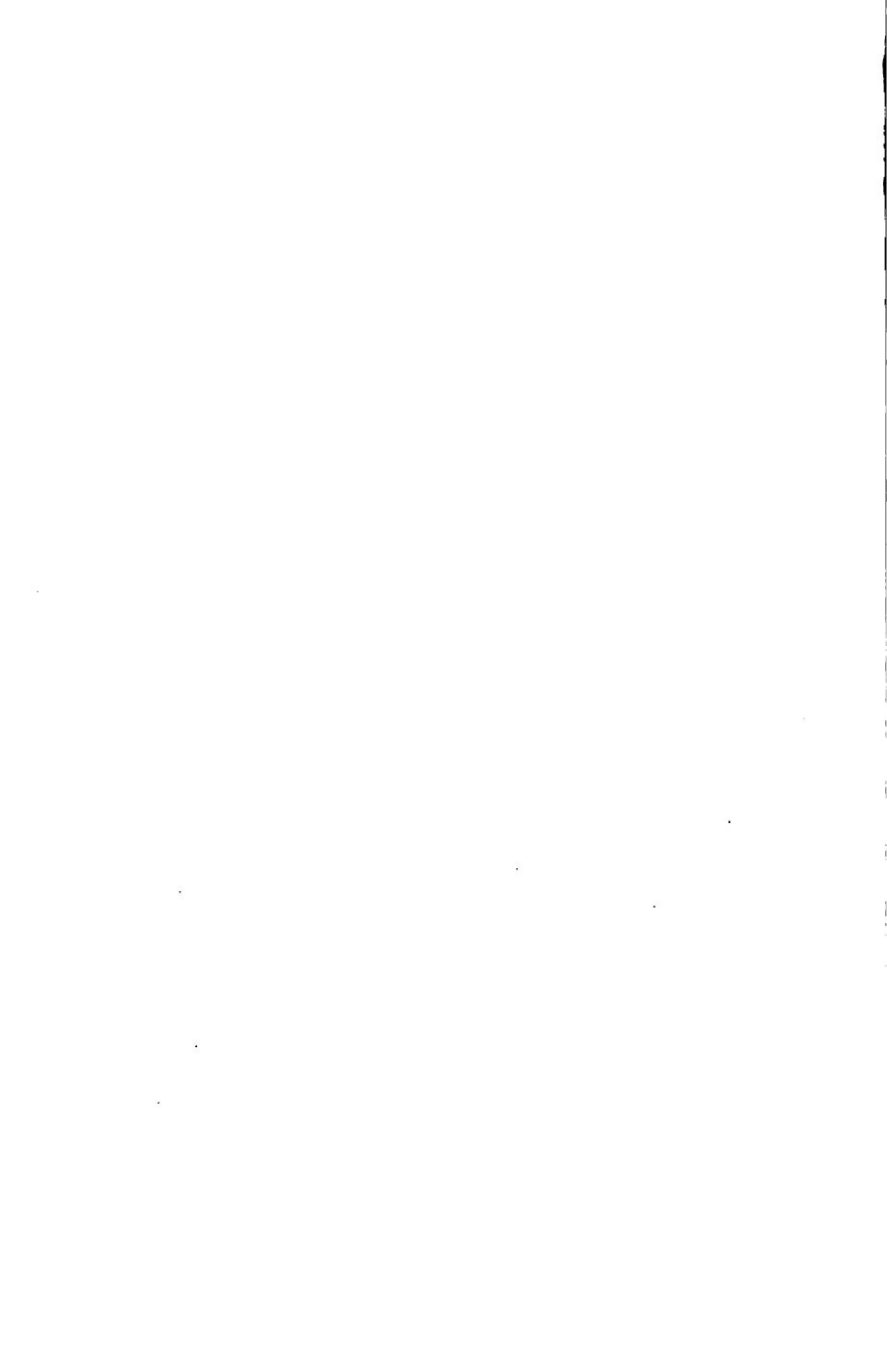
hand forms therefor. Many of these words may be correctly represented by several differing forms, the one shown, however, being the most rapid and legible under all circumstances. These lists make it possible to drill a student in a particular line of employment and thus qualify him more rapidly and thoroughly than would be possible without their aid.

Both Mrs. Dement and myself desire to express our sincere thanks for the earnest and hearty co-operation of the many prominent and efficient teachers of Pitmanic Shorthand in the production of this edition.

Isaac S. Dement.

Chicago, January 1, 1896.

Introduction.



Introduction.

By way of introduction to the study of the shorthand given hereafter, a few words, to those who are about to begin the acquisition of the Art, may be appropriate.

1. First determine your own condition. Have you had a common school education? If not, at once enter a first-class business college and take a full English course, including Penmanship. If you do not do this, your pathway will be filled with thorns. You must understand the value of words to be able to use them properly or know when they are so used.

2. Remember that you, not your teacher, must do the studying.

3. Master the lesson in hand; the following ones will take care of themselves.

4. Take pride in your characters. There is nothing more beautiful than a perfect character.

5. Let speed flow from a mastery of the Art. Do not attempt to force it, until the foundation is well laid and has had time to settle.

6. Have faith in your teacher.

7. Carefully read over each morning all the previous lessons before taking up a new one.

8. Do not discuss *systems* with anybody; you will only show your ignorance of the Art.

9. Learn to be independent. Do not go to your teacher with every puzzling thing you encounter; work it out yourself.

10. Be studious. Do not do anything which may distract other students; have respect for the rights of others.

11. Keep your pencil sharp. Wits and pencils are much alike.

12. Copy each shorthand plate at least *ten times*, each time endeavoring to form the characters more perfectly. The idea in this suggestion is, that, by the tenth time, every sign on the page shall have been committed to memory.

13. The shorthand exercises contain no outlines that will be changed. So, by fixing them now, you are that much nearer the goal. Do not refer to the Key, except as a last resort.

14. Be punctual and methodical.

15. Do your visiting when school is not in session.

16. When you have reached the stage in the study in which you commence the practice for speed, you should be governed by the following suggestions:

(a) Write for *ten minutes* from dictation. During this time do not govern your outlines, but make the first form which comes to your mind.

(b) At the end of *each ten minutes* read *aloud* your notes, and *correct, in your notes, all incorrect forms*. This is the time when you should *test your shorthand knowledge*.

(c) *Write, read and correct* the same matter until you can write it at your highest speed and read your notes with absolute accuracy.

(d) Take *new matter* and proceed as before.

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Part One.

Theory.

First Grade.

Second Grade.

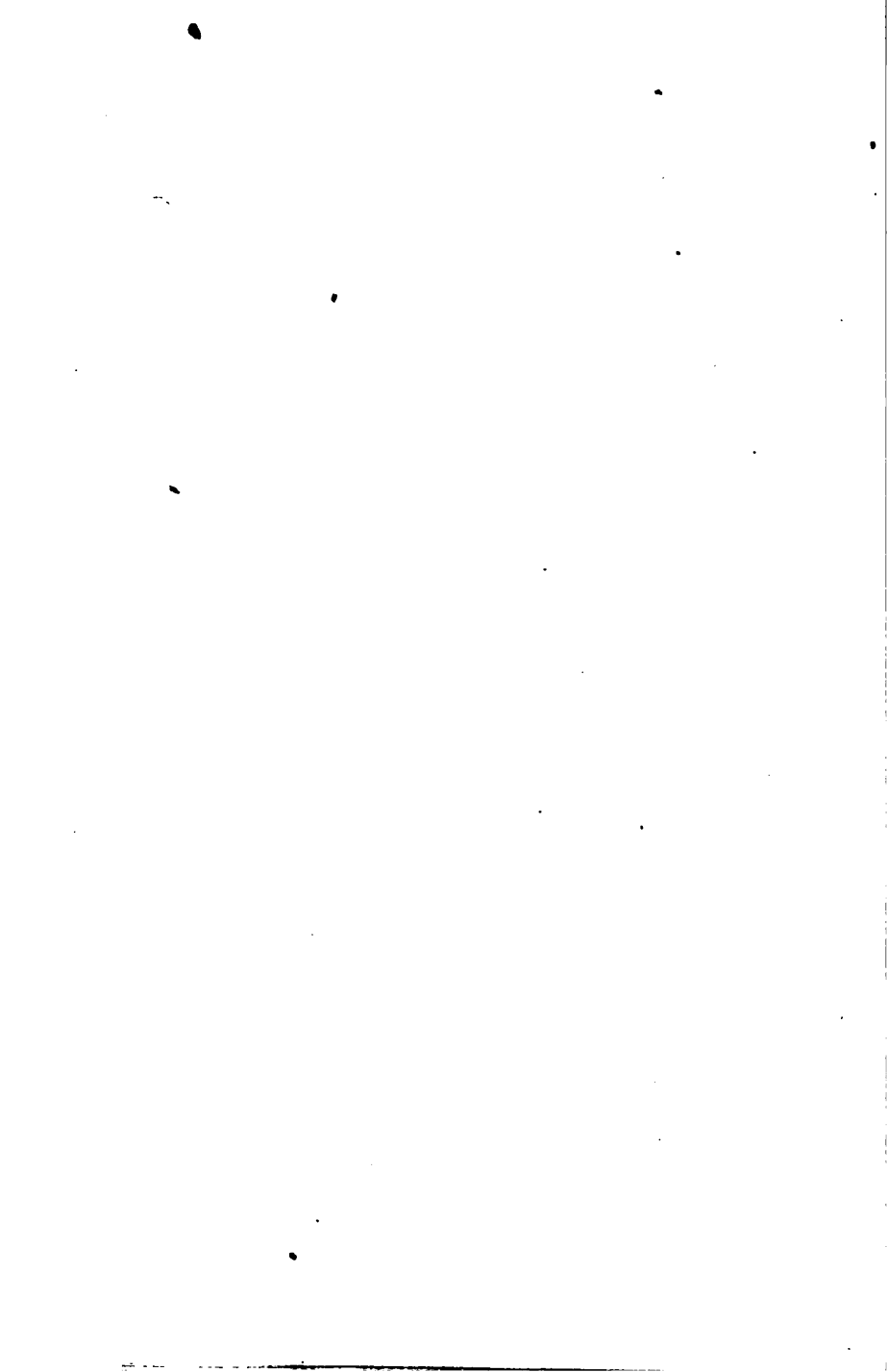
Third Grade.

First Grade.

Consonants.

Vowels.

Simple Phrasing.

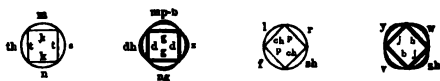


LESSON I.

CONSONANTS.

¶1. Shorthand characters represent the sounds only of the language; thus, the word *cat* is represented by the shorthand characters for the sounds *kăt*; *though* by *thō*; *eight* by *ât*; *weigh* by *wâ*; *league* by *lēg*; *sleight* by *slīt*; *gnaw* by *naw*; *itchy* by *itchī*; etc.

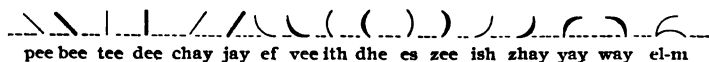
¶2. The consonant strokes are both curved and straight, each curve being one-fourth of a circle and each straight stroke being of the same length as its companion curve.



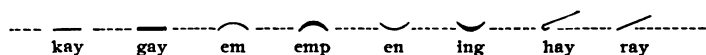
¶3. TABLE OF CONSONANTS.

NAME:	pee	bee	tee	dee	chay	jay	kay	gay	hay	h-dot	hoids		
Sign:	\	\			/	/	—	—	/	.	h		
SOUND:	p	b	t	d	ch	j	k	g	h	h	h		
Name:	ef	vee	ith	dhe	ish	shay	zhay	em	emp	en	ing	lay	el
Sign:	⌒	⌒	(	(	)	)	)	⌒	⌒	⌒	⌒	⌒	⌒
Sound:	f	v	th	dh	sh	sh	zh	m	mp-b	n	ng	l	l
Name:	ar	ray	es	iss	zee	iz	yay	yeh	yuh	way	weh	wuh	
Sign:	⌒	/	)	o	)	o	⌒	⌒	⌒	⌒	⌒	⌒	
Sound:	r	r	s	s	z	z	y	y	y	w	w	w	

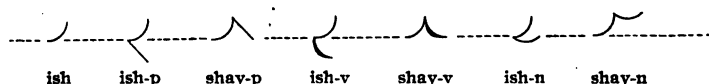
¶4. The vertical and oblique strokes, *pee, bee, tee, dee, chay, jay, eff, vee, ith, dhe, es, zee, ish* (see ¶6,) *zhay, ar, yay, way, and el* (see ¶7,) are written downward.



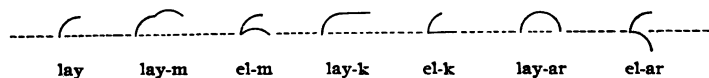
¶5. The horizontal strokes, *kay, gay, em, emp, en, ing, hay* (see ¶8,) and *ray* (see ¶8,) are written from left to right.



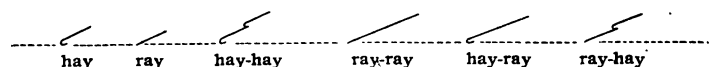
¶6. The sign for *sh* is *always* written *downward* when not joined, and is called *ish*; when joined to other strokes, it may be written upward or downward; if written upward, it is called *shay*.



¶7. The sign for *l* is *always* written *upward* when not joined, and is called *lay*; when joined to other strokes, it may be written upward or downward; if written downward, it is called *el*.



¶8. *Hay* and *ray* are always written *upward*—from left to right. These strokes are classed with the horizontal strokes. (See ¶4, p. 4.)



¶9. An *oid* is one-fourth of a consonant stroke. The *oids* are named from the strokes of which they are parts; thus, the *oid* of *pee* is named *poid*; of *bee*, *boid*; etc. *Weh*, *wuh*, *yeh* and *yuh*, strictly speaking, are *oids*; but, as they have distinguishing names, it is not necessary to so term them.

poid boid toid doid choid joid koid gold roid thoid sold loid moid noid

¶10. The *hoids*, (consisting of *poid*, *choid* and *roid*,) only represent *h* when joined to other consonants. (For explanation of *h-dot*, see Lesson VII.)

chd-mp pd-l rd-ng chd-ar chd-g chd-m chd-w rd-n

¶11. NOMENCLATURE.

In nomenclature, the characters are represented as follows:

Strokes:—*p*, *b*, *t*, *d*, *ch*, *j*, *k*, *g*, *h*, *h-dot*, *f*, *v*, *th*, *dh*, *ish*, *sh*, (*shay*), *zh*, *m*, *mp*, *n*, *ng*, *l* (*lay*), *el*, *ar*, *r* (*ray*), *s*, *z*, *y* (*yay*), *w* (*way*).

Circles and consonant oid-signs:—*Is*, *iz*, *we*, *wu*, *ye*, *yu*.

Oids:—*pd* (*poid*), *bd* (*boid*), *td* (*toid*), *dd* (*doid*), *chd* (*choid*), *jd* (*joid*), *kd* (*koid*), *gd* (*goid*), *rd* (*roid*).

In reading the nomenclature of a form, the full names should be substituted for the letters. Thus, *pd-l-m-k-j* should be read: *poid-lay-em-kay-jay*, etc.

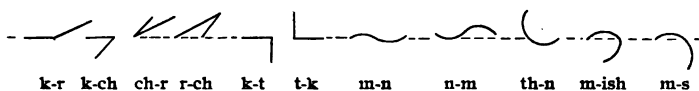
REVIEW QUESTIONS.

Name all the consonants. Which are always written downward? from left to right? upward? In what way are *hay* and *ray* alike? How do they differ from other strokes? In which direction is the stroke for *sh* written when standing alone? when joined to other signs? What is it called when written upward? downward? In which direction is the sign for *l* written when standing alone? When written upward what is it called? downward? When may it be written downward? What is an *oid*? When do the *hoids* represent *h*? From what are the curved consonants derived? What part of a circle is each? Name the straight oids. The curved.

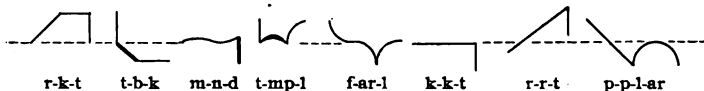
LESSON II.

JOINING OF CONSONANTS.

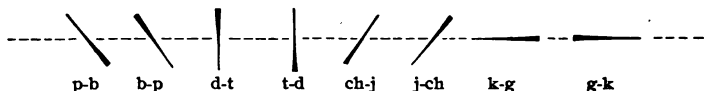
¶1. Each consonant may be joined to every other consonant by beginning the second where the first ends.



¶2. While joining two or more consonants, the pen or pencil must not leave the paper until the form is completed.

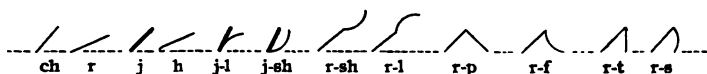


¶3. When a heavy straight stroke immediately follows its light companion, the shading is gradually increased from the beginning of the light to the end of the heavy stroke; when a light straight stroke immediately follows its heavy companion, the shading is gradually decreased from the beginning of the heavy to the end of the light stroke.

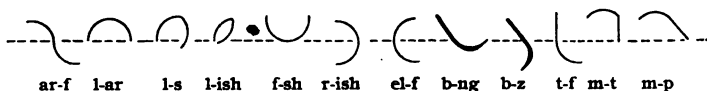


¶4. As *ray* and *hay* are written *upward* from left to right, at an angle of 25 degrees, and *chay* and *jay* are written *downward*, at an angle of 45 degrees, a wide distinction is made between *chay* and *ray*. In joining *chay*, *jay*, *ray* and *hay* to a following *lay* or *shay*, the angle

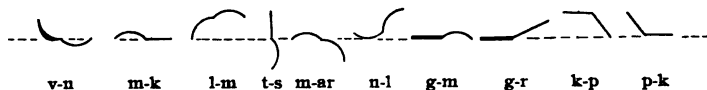
is slightly increased or diminished, to facilitate the joining. The angle of *ray* is always increased in joining to a following oblique or vertical stroke. The radius of a curve is also sometimes increased to facilitate joining.



¶5. In the following cases the joining between the strokes need not be clearly shown, as both strokes may be executed by a continuous movement of the pen or pencil without impairing legibility.



¶6. In other cases, the joining must be clearly shown.



¶7. Copy Reading Exercise until it can be written, neatly and accurately, from dictation.

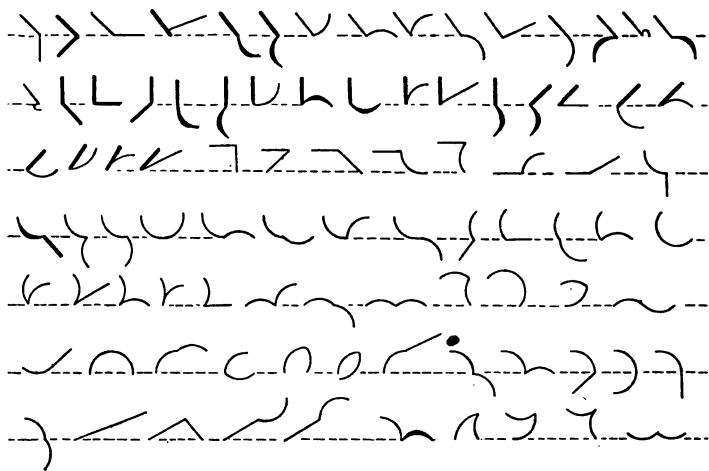
¶8. In copying the following forms, *name each consonant as it is made*.

¶9. Do not be in a hurry.

¶10. Observe the inclination of the characters and do not deviate from it. Pay special attention to *chay* and *ray*!

¶11. Keep your pencil sharp!

¶12. READING EXERCISE.



¶13. WRITING EXERCISE.

F-h h-ng r-v j-v n-l-t el-m m-n-f-ar m-n-h-h k-ng-k-k r-r z-k
z-g-z-g el-v ch-t n-ch t-m-th el-p-s d-t p-b l-k ish-r sh-p w-k
ar-m-n r-ish l-mp m-t r-v-n b-ng k-g.

REVIEW QUESTIONS.

How may two or more consonants be joined? In what condition should the pencil point be for writing shorthand? Should there be a decided joining shown between *d-l*? *m-s*? *k-g*? *b-ng*? *l-m*? *f-n*? When joining *p* and *b*, how should they be shaded? *g-k*? *k-g*? *b-p*? How many times should the Reading Exercise be copied? When copying the forms, what should you do? Should they be made hurriedly? What about the inclination of the characters?

LESSON III.

VOCALIZATION.

¶1. *Vocalization* means the indication of vowel sounds by placing *dots* and *dashes* in such manner beside consonant strokes as to indicate the presence of the exact vowel sounds.

¶2. The term *vowels* includes both *vowels* and *diphthongs*.

¶3; The following is a list of the dot and dash vowels in their positions: (See ¶4 for further explanation of vowel positions.)

1st position  *e* as in *meet*

1st position  *i* as in *sit*

2nd position  *a* as in *mate*

2nd position  *e* as in *set*

3rd position  *a* as in *mart*

3rd position  *a* as in *sat*

1st position  *a* as in *call*

1st position  *o* as in *lock*

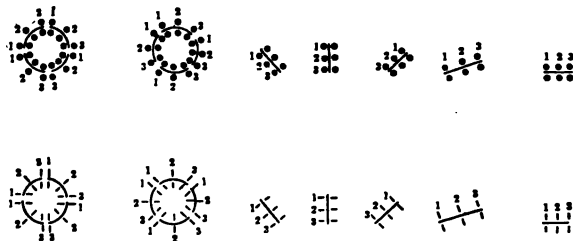
2nd position  *o* as in *coal*

2nd position  *u* as in *luck*

3rd position  *oo* as in *cool*

3rd position  *oo* as in *look*

¶4. *Vowels* are placed in three positions beside each consonant stroke: opposite the beginning is the first position; opposite the middle, the second; opposite the end, the third.

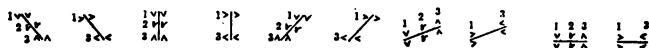


¶5. By examination of the preceding illustrations it will be observed that the dashes are placed at right angles to the straight strokes and upon the radial lines of the curves.

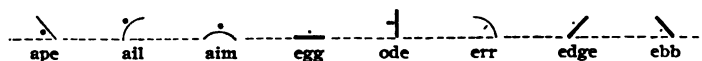
¶6. The following is a list of the diphthongs in their three positions. (A diphthong, being composed of two sounds, is represented by two dashes or oids.)

1st position	i as in <i>file</i>	2nd position	æ as in <i>Owen</i>
			oi as in <i>snowy</i>
1st position	oi as in <i>foil</i>	3rd position	ou as in <i>foul</i>
1st position	wi as in <i>wife</i>	3rd position	u as in <i>fuel</i>

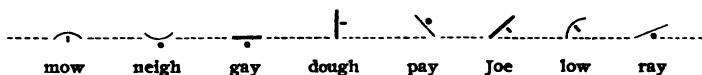
¶7. The observation in ¶5 does not apply to diphthongs, the direction of the stroke having no effect upon them.



¶8. A vowel, above a horizontal or to the left of any other consonant stroke, is read *before* the stroke.



¶9. A vowel, below a horizontal or to the right of any other consonant stroke, is read *after* the consonant.

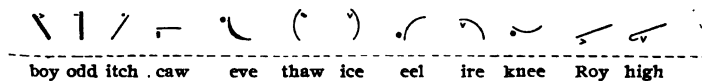


¶10. The consonants have three elementary positions, and the *first* stroke in a form is placed in the position of the *first* accented vowel in the word; thus, the first stroke (b) in the form for "billow" is placed in the first position, as the first accented vowel (i) is a first position vowel; while the first stroke (b) in the form for "below" is placed in the second position, as the first accented vowel (o) is a second position vowel, and the first stroke (b) in the form for "balance" is placed in the third position, as the first accented vowel (a) is a third position vowel. *Hay* and *ray* are classed with oblique strokes only in determining position.

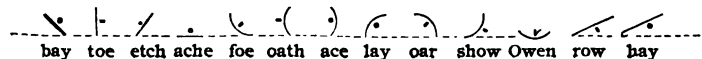
(1) *First position:*

(a) A vertical or oblique stroke rests upon an imaginary line one-half the height of a *tee* above the line of writing.

(b) All horizontal strokes touch, at their highest point or points, an imaginary line the height of a *tee* above the line of writing.



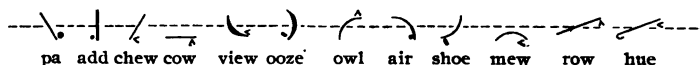
(2) *Second position:* All strokes rest on the line of writing.



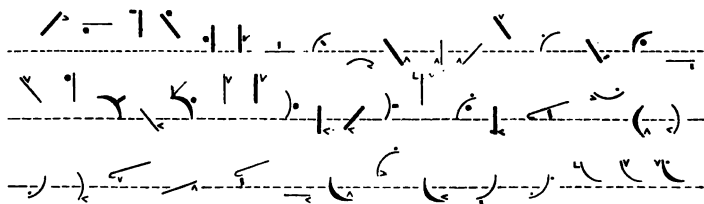
(3) *Third position:*

(a) Vertical and oblique strokes extend half way through the line of writing.

(b) All horizontal strokes touch, at their lowest point or points, an imaginary line one-half the length of a *tee* below the line of writing.



¶ 11. READING EXERCISE.



¶ 12. WRITING EXERCISE.

Fee saw icy sigh my imp nigh day gnaw gee allow lieu jaw
alley lye oily lea Effie eighty Ada ewe thigh Asa Shaw ahoy woo
hue Eva Abbie hoo wee off ma weigh eke Emma Anna Annie
gnu itchy.

¶ 13. NOMENCLATURE.

The position in which a stroke consonant is written is indicated by a small superior figure: p^1 , p^2 , p^3 , etc. These positions are called *vowel positions*.

The stroke which carries the superior figure must be written in the position shown by the figure, whether it be the first, second or third stroke in the form.

Where no figure is shown, the first stroke in the form is placed in second position.

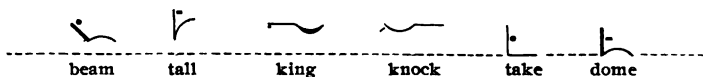
REVIEW QUESTIONS.

How are the vowels represented? How is a dash vowel placed with reference to a straight stroke? to a curved stroke? How are diphthongs represented? Does the direction of the stroke affect them? Give the words illustrating the heavy dot vowels. Give the sounds. Give the words illustrating the light dot vowels. The sounds. Give the words illustrating the heavy dash vowels. The sounds. Give the words illustrating the light dash vowels. The sounds. Give the words illustrating the diphthongs. The sounds. How many vowel positions are there? Where is the first? second? third? How many elementary positions have the consonants? Where is the first position for verticals? obliques? horizontals? second position? third position for verticals? obliques? horizontals? How are *hay* and *ray* classed in determining consonantal positions? A vowel above a horizontal stroke is read where? below? How are *hay* and *ray* classed in vocalization? A vowel to the left of a vertical or oblique stroke is read where? to the right?

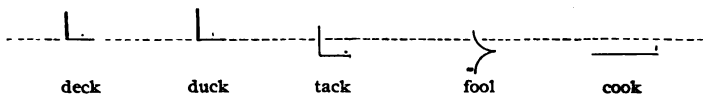
LESSON IV.

RULES FOR VOWELS BETWEEN STROKES.

¶1. All *first* and *heavy second place* vowels *follow* the *first* stroke.

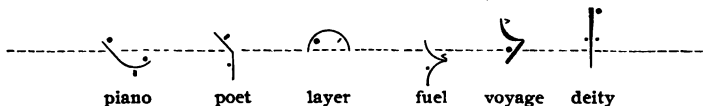


¶2. *Light second* and all *third place* vowels *precede* the *second* stroke.

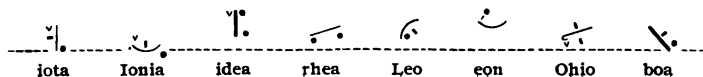


RULES FOR CONSECUTIVE VOWELS.

¶3. When two vowels occur between two strokes, the first is placed after the first and the second before the second stroke.

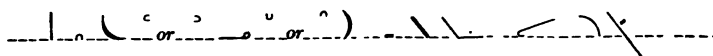


¶4. When two vowels immediately precede or follow a single stroke, the one sounding next to the stroke is placed closer to it than the other.



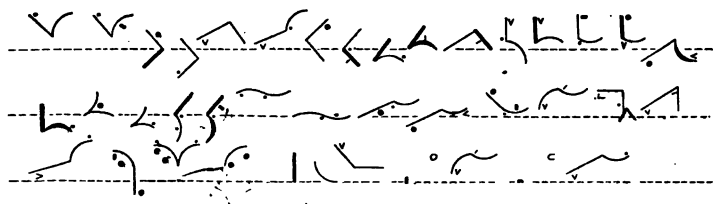
ALPHABET.

¶5. The complete alphabet as represented by shorthand signs is given below. The signs may be used to represent capital letters, and, when it is desired to emphasize the capitalization, two parallel *choids* may be placed below the sign, or below the beginning of a form.



T U V W X Y Z A. B. Peck. H. R. Pope.

¶6. READING EXERCISE.



¶7. WRITING EXERCISE.

Botch teeth shop name money boil tile pack pool meek shake
big peak bog pike poke beg bug bag book chop chip job gibe gib
chubby chap reap rip rope rub rap Rube gnome pump fowl attach
move evoke mesh canoe camp poem piety coyish laity gaiety peon
ideal boyish Noah Genoa Iowa olio. Q. Y. Byam tick-tack luggage
dignify rickety deluge delude minnow Nemo sheep shiny mellow
mildew tillage quiet heavily tobacco.

REVIEW QUESTIONS.

Between two consonant strokes, where are first position vowels placed? third? heavy second position? light second position? When two vowels occur between two strokes, how are they placed? When two vowels occur on either side of a single consonant stroke, how are they placed? Give the signs for initial letters,

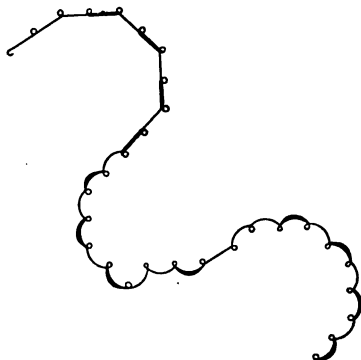
LESSON V.

CIRCLES AND LOOPS.

¶1. The circles and loops represent and are named as follows:

- (a) A small circle represents *s* or *z*; named *iss*.
- (b) A large circle represents *s-vowel-s*; named *ses*.
- (c) A small loop represents *st* or *zd*; named *steh*.
- (d) A large loop represents *st-vowel-r*; named *ster*.

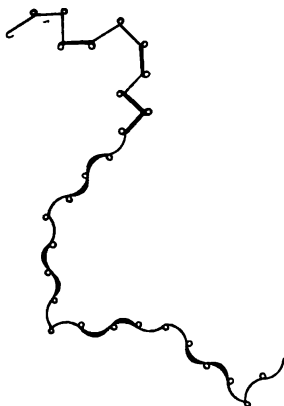
¶2. The circles are joined to strokes, except as shown hereafter, by the same motion as that employed in executing the letter *o* in longhand. In the following graphic illustration the small circle, (representing *s* or *z*, and called *iss*,) is used. The large circle, (representing *s-vowel-s*, and called *ses*,) may be substituted.



hsrsksgspbstdschjselsysthsdhsfsvshsnsgsrslsmmparswssszsishazha.

¶3. In the above illustration, it will be observed, the circle is turned on the upper side of horizontal straight strokes, (*hay* and *ray* being classed with the horizontals,) on the right hand side of vertical or

oblique straight strokes and inside of curves. This motion cannot be used upon the following joinings which are shown by the opposite motion, except in a few instances.



hskstagsrpsdcsbsjsishsyshzshelssdhszsthsmnsngsmppsnsarsvswsfslsh.

¶4. Thus, the following rules govern the turning of the circle:

(a) On single straight strokes or between two similar straight strokes, it is turned by the same motion as that employed in executing the letter *o* in longhand. (See first part of illustration to ¶2.)

(b) On single curved strokes, it is turned inside of curve.

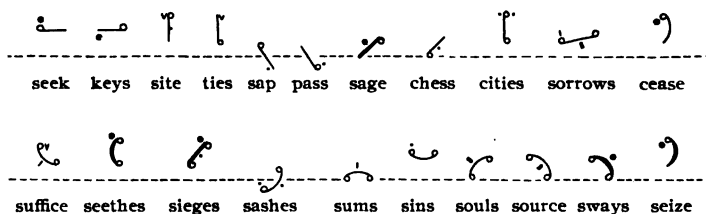
(c) Between two straight strokes of different directions, it is turned on the outside of the angle. (See first part of illustration to ¶3.)

(d) Between two similar curves, it is turned within the curves. (See illustration to ¶2.)

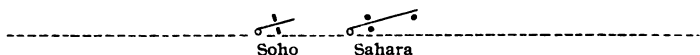
(e) Between two opposite or reverse curves, it is turned on the back of the first curve. (See illustration to ¶3.)

(f) Between a straight and curved stroke, it is turned within the curve. (See illustrations to ¶2 and ¶3.)

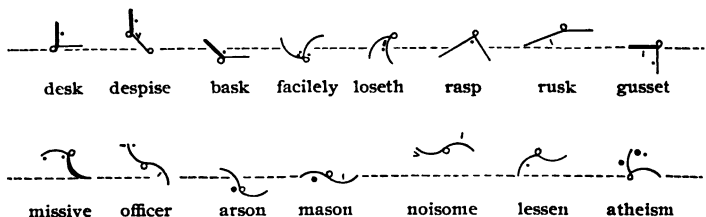
¶5. When *s-vowel-consonant* begin a word, or *consonant-vowel-s* or *z* end a word, *iss* is used. When *iss* begins a form it is read first, and any vowel between it and the stroke is placed before the stroke; when *iss* ends a form it is read last, and any vowel, between the stroke and it, is placed after the stroke.



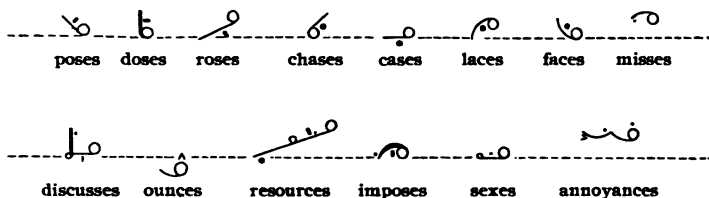
¶6. *Iss* is prefixed to *hay* by changing the hook into a circle. There are but few words in which this form is employed, as it is only used when there is a vowel between the *s* and *h*. In other cases, *ish* or *shay* is used.



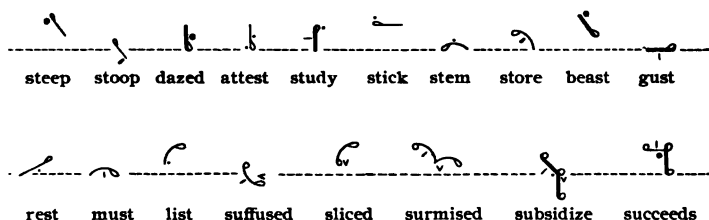
¶7. When a circle or loop is prefixed or affixed to a stroke, the rules in ¶1 and ¶2, Lesson IV, do not apply. In such case, if the vowel comes between the stroke and the circle, it is placed after the stroke, and, if it comes between the circle and the stroke, it is placed before the stroke, as shown in ¶4.



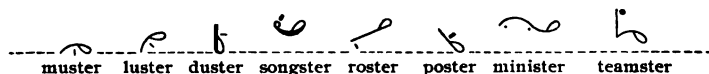
¶8. *Ses* is subject to the rules heretofore given for *iss*.



¶9. *Steh* is turned on the right hand side of vertical and oblique straight strokes, on the upper side of horizontal straight strokes and inside of all curves. When *st* are the first or *st* or *zd* are the last sounds in a word, *steh* is used (except as affected by rules for final hooks). When used initially it is read first; when used finally it is read last. See ¶4 and ¶7, to which *steh* is also subject.

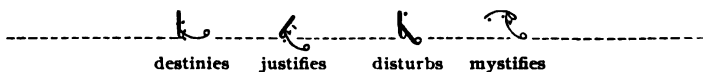


¶10. *Ster* is never used initially, but is employed medially and finally, in the same manner in which *steh* is used. When *st-vowel-r* are the last sounds in the word, *ster* is used, and, when so used, is read last.

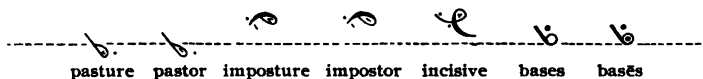


¶11. When *steh* or *ster* is used medially, the following stroke is begun at the joining of the loop with the preceding character.

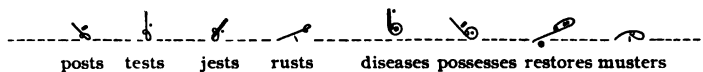
When so used, it is read immediately before the following stroke and any vowel that may precede such stroke.



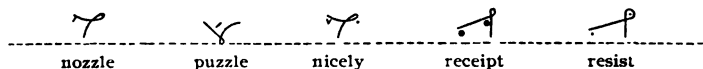
¶12. The vowel in *ses* or *ster* is the neutral vowel, as in *passes*, *cases*, *muster*, *master*, etc. If it be desired to indicate the presence of any other vowel, its sign may be written within the circle or loop.



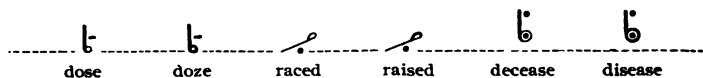
¶13. *Iss* is affixed to *steh*, *ses* and *ster* at the end of a form, in the following manner:



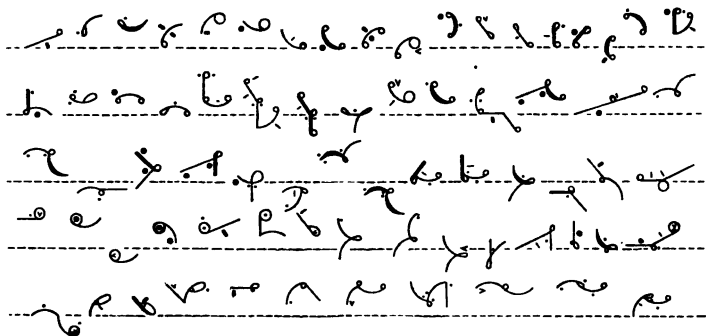
¶14. As the junction between *steh* or *ster* and a following stroke is always by an abrupt angle, as in *destiny*, *disturb*, etc., (see illustration to ¶11,) *iss* and *ses* may assume the form of loops between strokes, where a complete circle cannot readily be formed.



¶15. *Iss*, *steh* and *ses*, if great accuracy is required, may be made heavy to indicate the heavy sounds.



¶16. READING EXERCISE.



¶17. WRITING EXERCISE.

Sit soak sad chess dice gaze soothe voice seem nice loose news
 dusk gossip tusk massive music basis losses noses accessory ex-
 haust stoop boast ghost amazed style last jester boaster vaster
 shyster Hester coasts costs mists gusts recesses abscesses Missis-
 sippi posters dusters coasters masters jesters nasality misseth.

Exquisite sensitize sincerity viscosity subsists sagaciousness
 sahib seasonless senselessness sesame species specifies suicides
 sunsets supposititiousness suspiciousness synthesis syzygy.

¶18. NOMENCLATURE.

Representation:—*is* (*iss*), *ses* (*ses*), *ste* (*steh*), *ster* (*ster*). *Is*, *ses*, *steh* and *ster*, are expressed by separate syllables, (except as shown in Second Grade,) and they do not control the position, except when word-signs and are phrased: *is-p*¹, *is-p*², *is-p*³, etc.; *l-is*, *l-is*, *l-is*, etc.; *ses-l*, *ses-l*, *ses-l*, etc.; *ste-j*¹, *ste-j*², *ste-j*³, etc.; *p*¹-*ses*, *p*²-*ses*, *p*³-*ses*, etc.; *k*¹-*ste*, *k*²-*ste*, *k*³-*ste*, etc.; *b*¹-*ster*, *b*²-*ster*, *b*³-*ster*, etc.

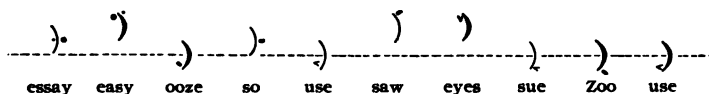
REVIEW QUESTIONS.

What is the small loop called? What does it represent? How is it joined to straight strokes? curves? between two consonants? What is the large loop called? What does it represent? Is it used at the beginning of forms? How is it joined to straight strokes? between strokes? What is the vowel in *ster*? How may any other vowel be shown? Can *iss* or *steh* be vocalized? When *s* is the first sound in the word, what is used? when *s* or *z* is the last sound? When *iss* is used at the beginning of a form, how is it read? at the end of a form? How may a final *s* after *steh* be shown? after *ster*? after *ses*? What is the small circle called? What does it represent? Can the circle be employed and a distinction be shown between *s* and *z*? how? How is the circle joined to straight strokes? curves? to the hook of *hay*? between two straight strokes forming an angle? between two reverse curves? between a curve and straight stroke? What is the large circle called? What does it represent? How is this circle joined on straight strokes? curves? between two straight strokes forming an angle? May the *ses* circle be vocalized? how?

LESSON VI.

ADDITIONAL RULES FOR *s*, *z*, *st* AND *str*.

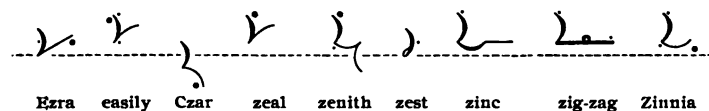
¶1. When *s* or *z* is the only consonant in a word, the *stroke* is used.



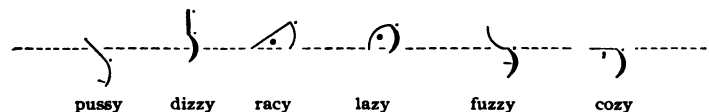
¶2. When *vowel-s* begin a word, *es* is used.



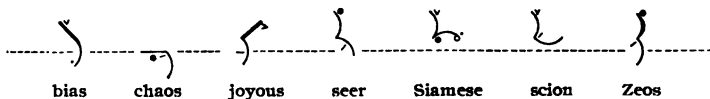
¶3. When *z* is the first consonant in a word, whether preceded by a vowel or not, *zee* is used.



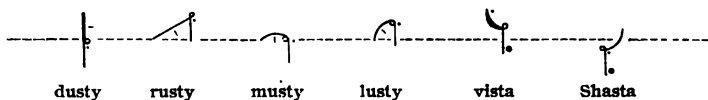
¶4. When *s-vowel* or *z-vowel* end a word, the *stroke* is used.



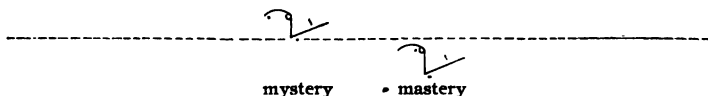
¶5. When *s* or *z* immediately precedes or follows two vowels, the *stroke* is used.



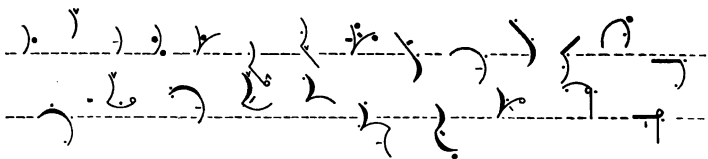
¶6. When *s-t-vowel* end a word, *steh* cannot be used.



¶7. When *st-r-vowel* end a word, *ster* cannot be used. (For further forms for words ending thus, see Lesson XI.)



¶8. READING EXERCISE.



¶9. WRITING EXERCISE.

See icy auspices assume sea sew ice ease ace asbestos asleep
aslope assassin assay assess assignee assist assize assumpsit eschew
Eskimo Osage Isabelle usage useless usurp zebu zip zodiac zulu
zany mazy rosy newsy daisy Lucy Lewis Boaz pious odious Jewess
user Isaac Isaiah osmium Siam russet.

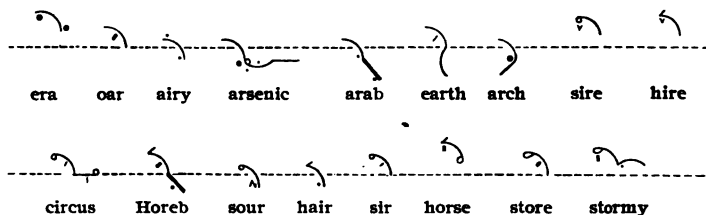
REVIEW QUESTIONS.

When *s* or *z* is the only consonant in a word, what is used? when *z* is the first sound? when it is the last sound? when it is the first consonant preceded by a vowel? when it is the last consonant followed by a vowel? When *s* is the first sound in a word, what is used? when *s* is the first consonant preceded by a vowel? when it is the last consonant followed by a vowel? When two vowels immediately precede or follow *s* or *z*, what is used? When *s-vowel* end a word, what is used? *z-vowel*? *st-r-vowel*? Read the Reading Exercise. Read it, until you can do so rapidly. Write the Writing Exercise, until you can do so rapidly and accurately.

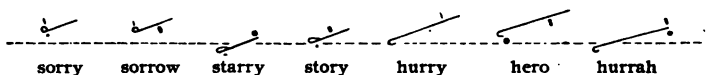
LESSON VII.

RULES FOR *ar*, *ray*, *el*, *lay*, *ish* AND *shay*.

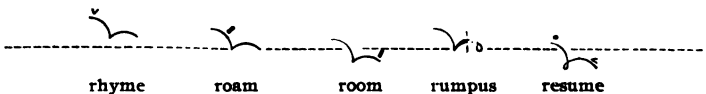
¶1. When *vowel-r*, *s-vowel-r*, *h-vowel-r* or *st-vowel-r* begin a word, *ar* is used.



¶2. In the following words, *ray* is preferred to *ar*.

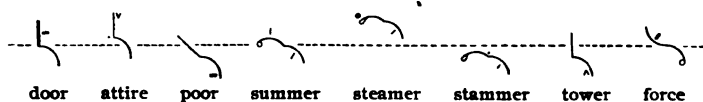


¶3. When *r* precedes *m*, (an intervening circle not being considered,) *ar* is used.

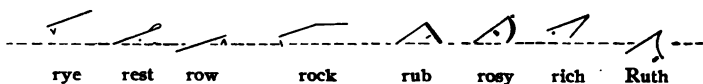


¶4. When *r* ends a word, *ar* is usually employed. (The use of *ar* and *ray* finally, depends somewhat upon the writer and upon the outline. *Ar*, however, is not employed after *ray* and *hay*, (See ¶7). Some writers prefer not to use *ar* after *m*; yet these strokes do not

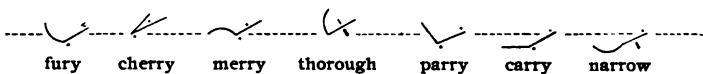
form a very difficult joining, and analogy would call for *ar* when it is the final sound; for instance, in *summer*, *steamer*, etc.)



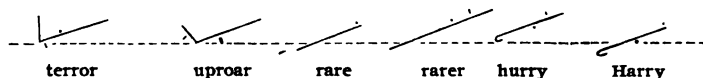
¶5. When *r* begins a word, *ray* is used.



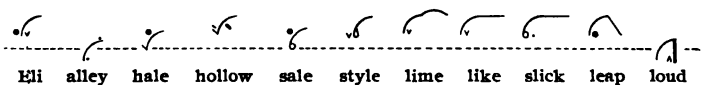
¶6. When *r-vowel* end a word, *ray* is used.



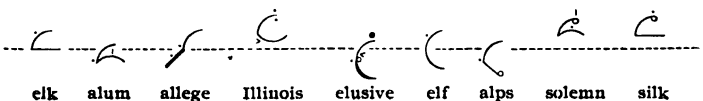
¶7. When *r* follows *ray* or *hay*, *ray* is used.



¶8. When *l* begins a word or is the only consonant represented by a stroke, *lay* is used.



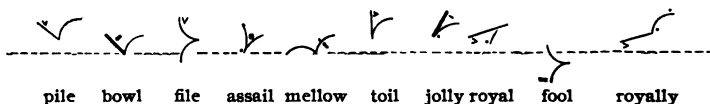
¶9. When *vowel-l* or *s-vowel-l* begin a word, *el* is used. This rule does not apply when *l* is the only stroke in the form. (See ¶8.)



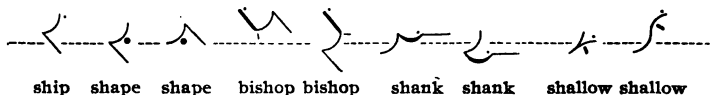
¶10. When *h-vowel-l* or *st-vowel-l* begin a word, *el* should be used when the following stroke is a horizontal one, and *lay* when it is not.



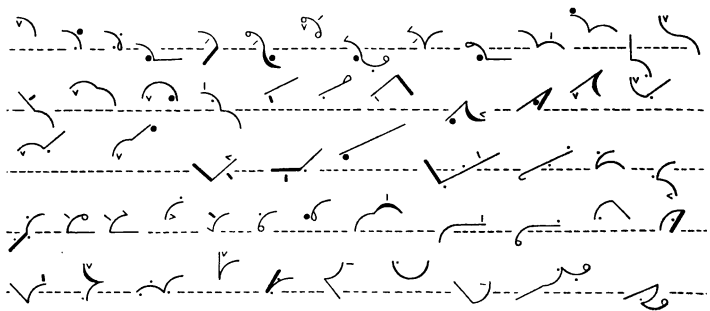
¶11. When *l* is the last consonant in a word, there is some latitude as to which stroke to employ, depending upon the facility of joining. The rule is, to use *lay* after *f* and *v* when a vowel follows, and *el* when one does not. There is no fixed rule for the other strokes.



¶12. When *sh* occurs in a word, *ish* or *shay* may be used, the stroke being selected which gives the better joining or prevents the form from extending too far below or above the line.



¶13. READING EXERCISE.



¶14. WRITING EXERCISE.

Heir ore arrow err ear our arouse aurist iris sere series sore stair
 argue herb arson surface Syracuse search stork starch staircase
 hare hoarse hour rim romp rheum dare fare pure layer lure ar-
 rears ray raised roast rip rod rude repose reduce wretch
 ferry furry marry Laura Peru roar rearer harrow borrower elam
 alike eulogy alien illum album sulky Salem ally hull howl
 soil stale loam lamp lake slick lap love lodge pale pole foul tamely
 toll dell sheep cash rash.

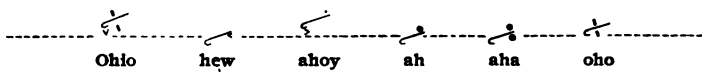
REVIEW QUESTIONS.

When *vowel-r* begin a word, what is used? *s-vowel-r*? *h-vowel-r*? *st-vowel-r*?
 When *r* precedes *m*, what is used? Why? Does an intervening circle affect this
 rule? When *r* is the last sound, what is used? Is this imperative? Is *ar* used
 after *ray* and *kay*? May *ar* be used after *m*? When *r* is the first sound, what is
 used? the last consonant and followed by a vowel? Give the words in which *r* is
 the only consonant where *ray* is preferred. Give words in which *r* is preceded by
h, where *ray* is preferred. When *vowel-l* begin a word, what is used? *s-vowel-l*?
 When *l* is the only stroke, what is used? When *h-vowel-l* begin a word followed
 by a horizontal stroke, what is used? *st-vowel-l*? What is used when following
 consonant is not horizontal? When *l* begins a word, what is used? When *l* ends
 a word, what is used? Is there any latitude as to which stroke to use? What
 about the use of *ish* and *shay*?

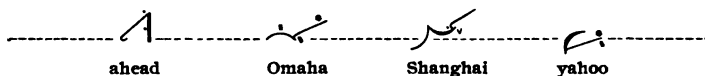
LESSON VIII.

RULES FOR *hay*, *h-dot* AND *hoids*.

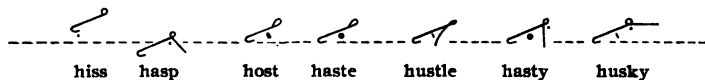
¶1. When *h* is the only consonant, *hay* is used.



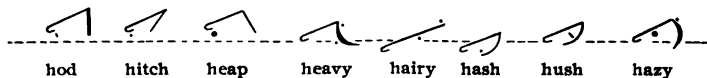
¶2. When *vowel-h* begin a word, or when *h-vowel* end a word *hay* is used.



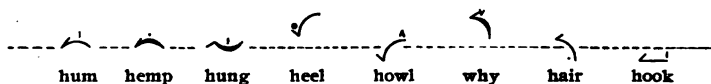
¶3. When *h-vowel* begin a word and are followed by a consonant or consonants represented by a *circle* or *loop*, or by a *circle* and a *stroke*, *hay* is used.



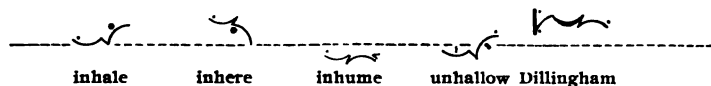
¶4. When *h-vowel* begin a word and are followed by a consonant represented by an oblique or vertical stroke, (except *lay*, *el*, *ilh*, *dhe*, *ar* or *way*,) *hay* is used.



¶5. When *h-vowel* begin a word in which the following consonant is represented by a horizontal stroke, or by *lay*, *el*, *ith*, *dhe*, *ar* or *way*, a *hoid* is used.



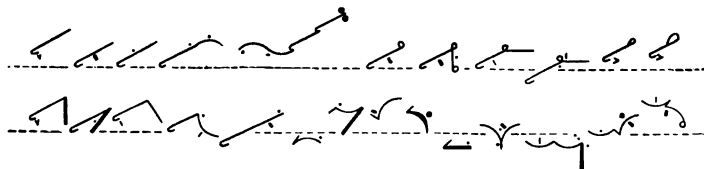
¶6. When *h* occurs within a word, a *hoid* is used to represent it wherever possible, the one being used which gives the sharpest angle.



¶7. When *h* occurs within a word and *hay* or a *hoid* cannot readily be joined to represent it, *h-dot* is used by placing it beside the following vowel.



¶8. READING EXERCISE.



¶9. WRITING EXERCISE.

Hie haw hee hay heh ho huh ha hue hoo uh oohoo ahull Elihu
 Mayhew hues hosanna hissed Hester hies hoists hoisters hisses
 hoes house housed houses hood hatch hoya hoop hied heed hid
 hip head whoop hoary hiatus hurrah Harris hump honey hilly
 whoa hare hug hymn hame hem humbug Hume Hannah
 hence haunch handy haul hollow hallow hill Hoyle heal hale hull
 whey whew hire hawk hog hoax hack unhinge unhewn unhealthy
 unhook.

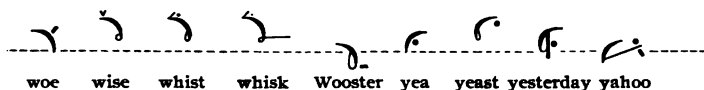
REVIEW QUESTIONS.

When *h* is the only consonant, what is used? when *h* is the first consonant and preceded by a vowel? the last consonant and followed by a vowel? when *h* is the first consonant and followed by a *circle* or *loop*? when followed by a *circle* and a *stroke*? when followed by a vertical or oblique *stroke*? what exceptions? When *h* is the first sound and followed by a horizontal *stroke*, what is used? When is *h-dot* used? Are the *hoids* used between strokes? When?

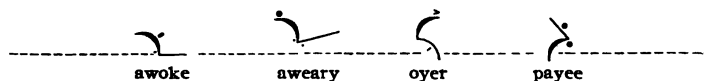
LESSON IX.

USES OF *way*, *yay*, *weh*, *wuh*, *yeh* AND *yuh*.

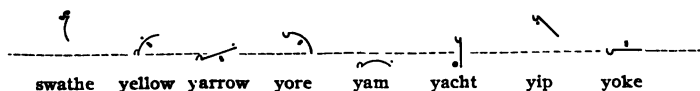
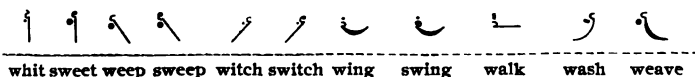
¶1. When *w* or *y* is the only consonant; or, the only consonant represented by a stroke and is preceded or followed by a consonant represented by a *hoid*, *circle* or *loop*; or, followed by *vowel-h*, the *stroke* is used. (*Wh* is sounded *hw* and so written in shorthand.)



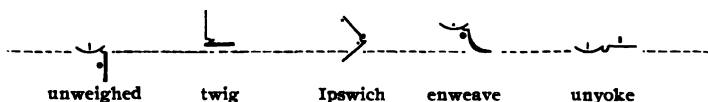
¶2. When *vowel-w* or *vowel-y* begin a word, or *w-vowel* or *y-vowel* end a word, the *stroke* is used.



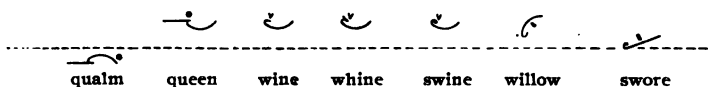
¶3. When *w* or *y* begins a word, or is immediately preceded by a consonant represented by a *hoid* or *circle*, *weh* or *wuh* is used on all strokes except *m*, *n*, *el*, *lay* or *ray*, and *yeh* or *yuh* on all strokes.



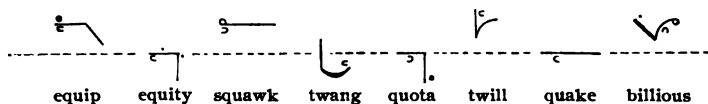
¶4. *Weh*, *wuh*, *yeh* and *yuh* may be used between strokes, where *weh-hook* cannot be employed. (See ¶5.)



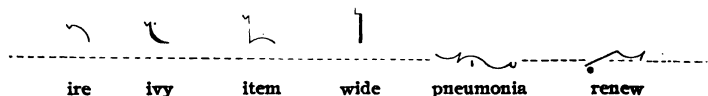
¶5. When *w* is followed by *m*, *n*, *el*, *lay* or *ray*, a small initial hook is used, called *weh-hook*.



¶6. *Weh*, *wuh*, *yeh*, and *yuh* may take the place of any (dot or dash) vowel to indicate that that vowel immediately follows the *w* or *y*; *weh* and *yeh* being used in place of dot vowels and *wuh* and *yuh* in place of dash vowels.

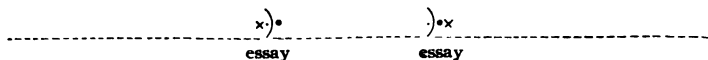


¶7. It is permissible to prefix the signs for the diphthongs *i* and *wi* and to affix *yeh* or *yuh*. (It is preferable to represent *wife* by *weh-ef*.) It is also allowable to affix one *oid* of the sign for the diphthong *eu*, in certain cases.

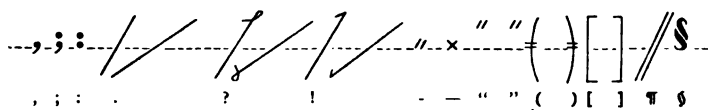


SPECIAL ACCENT.

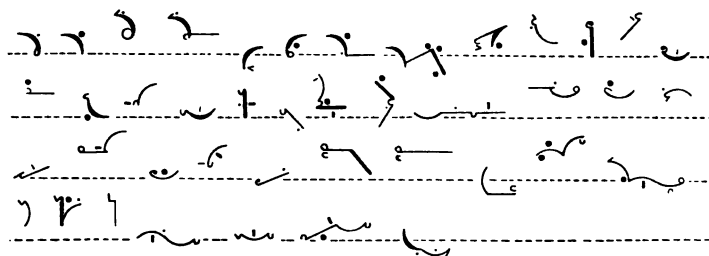
¶8. If the indication of an accented vowel is required, it may be shown by placing a small *x* beside the vowel.



¶9. PUNCTUATION MARKS, ETC.



¶10. READING EXERCISE.



¶11. WRITING EXERCISE.

Wizen woo wheezes whistle ewes awork Yoho whip wedge
 wake woof yule yawp quench wane whang swim swallow
 swir quack ceremonious mania idea idle revenue Sedgwick
 yum-yum.

¶12. NOMENCLATURE.

Weh-hook:—Represented by *we* before the representation of the stroke: *Wem*, *wen*, *wäl*, (*wch-hook-lay*), *wel*, (*wch-hook-el*), *wer*.

Punctuation marks:—[.] *chtr* or *rtr*, [?] *rd-is-chtr*, *pd-is-rtr*, [!] *rd-chtr*, *pd-rtr*, [-] *parallel-chds*, [—] *pd-chd*¹, (the "1" showing the stroke it follows is struck midway through the preceding stroke,) [()] *thtr-parallel kds*¹, [()] *estr-parallel kds*¹, [||] *parallel-chtrs*, applause, *a encircled*; laughter, *l encircled*; grief, *g encircled*; doubt or omission, *great circle*; underscore, *parallel-rds*.

REVIEW QUESTIONS.

When *w* or *y* is the only consonant, what is used? the only stroke and preceded by a hoid? preceded or followed by a circle or loop; when followed by vowel-*h*? the first consonant and preceded by a vowel? the last consonant and followed by a vowel? When *w* is the first sound and immediately preceded by a hoid or circle, what is used, and on what strokes? When *y* is the first consonant and immediately followed by a hoid or circle, what is used and on what strokes? May *weh* be used between strokes? Illustrate. *Wuh*? Illustrate. *Yeh*? Illustrate. *Yuh*? Illustrate. How is *w* represented when followed by *m*, *n*, *el*, *lay* or *ray*? What is this hook called? May *weh* be used in place of vowels? of which vowels? *wuh*? of which vowels? *yeh*? vowels? *yuh*? vowels? Is it permissible to prefix the diphthong *i*? Illustrate. *Wi*? Illustrate. Is it permissible to affix *yeh* or *yuh*? Illustrate. How is a special accent shown? Give name of *weh-hook* and *m*, *n*, *lay*, *el*, *ray*. Give nomenclature for a period, interrogation, exclamation, hyphen, dash, beginning of parenthesis, end, paragraph, applause, laughter, grief, doubt or omission, underscore. What does the figure ' after the name of a stroke indicate?

LESSON X.

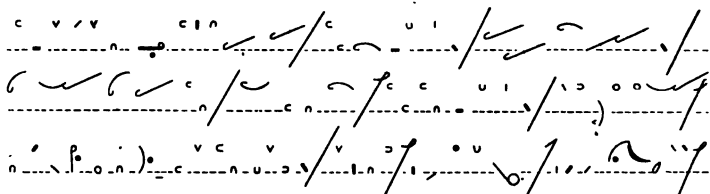
¶1. VOWEL WORD-SIGNS.

<i>dot</i> ¹ the	<i>ld</i> ¹ or	<i>jd</i> who-in	<i>ye</i> ¹ ye
<i>gd</i> a-n	<i>ld</i> but	<i>rd</i> ⁴ how*	<i>ye</i> yet
<i>kd</i> ³ and	<i>dd</i> ¹ awe	<i>pd</i> ¹ - <i>rd</i> I	<i>ye</i> yet
<i>pd</i> ¹ of	<i>dd</i> already	<i>pd</i> ¹ - <i>rd</i> eye	<i>yu</i> ¹ beyond
<i>pd</i> to	<i>dd</i> O	<i>we</i> ¹ we	<i>yu</i> you
<i>bd</i> ¹ all	<i>dd</i> oh	<i>we</i> ¹ with	<i>yu</i> you
<i>bd</i> two-too	<i>chd</i> ¹ owe	<i>we</i> were	<i>is</i> ¹ is-his
	<i>chd</i> on	<i>we</i> what	<i>is</i> as-has
	<i>chd</i> should	<i>we</i> would	<i>ste</i> first
	<i>jd</i> ¹ ought		

¶2. CONTRACTIONS.

<i>wer</i> ¹ we are	<i>wal</i> ¹ we will
<i>wer</i> where	<i>wal</i> ¹ while
<i>wer</i> ³ aware	<i>wen</i> ¹ when
<i>wem</i> ¹ we may	<i>n¹-wer</i> inquire-y
<i>wem</i> ¹ with me	<i>r-wer</i> require
<i>wem</i> with him	

§3. READING EXERCISE.



§4. WRITING EXERCISE.

What would I owe you on all but two? We ought to stay a day where we are. You should inquire of James as to when we may leave with him. We will first make an inquiry. Oh, how high the sea is! With awe and fear we looked beyond the hill. His eye is weak. We are already aware of his safety. Who has the seat with me? We require one or two. Were you too warm while you were out with my cape? Of whom may we require it? The year is yet young, ye jesters!

REVIEW QUESTIONS.

Give the vowel word-signs forward. Backward. Give the nomenclature for the vowel word-signs forward. Backward. Give the contractions forward. Backward. Give the nomenclature for the contractions forward. Backward. Give the first sentence of Reading Exercise by nomenclature. Second sentence. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. From beginning to end. Give the Writing Exercise in the same way.

LESSON XI.

¶1. SINGLE STROKE WORD-SIGNS.

*p*³ party, hope,
happy

b be, ob'ject,
object

*b*³ to be

t it

*d*¹ dollar

d do

*d*³ had
advertise

ch which
change

*ch*³ much
charge

j advantage

*j*³ large

*k*¹ common
kingdom

k came
country

*g*¹ give-n

g together
gave

f for
fact

*f*³ affect

*v*¹ ever

v have

*v*³ however

th think

*th*³ thank
thousand

dh they
them

*dh*³ though

*s*³ us

z was

*ish*¹ wish

ish shall-t

zh usual-ly

l will-t

*l*³ whole-ly

r recollect (are,
in phrases)

*ar*¹ here,
hear, her

ar are

*mp*¹ impor-
tant-ance

mp improve-
ment
may be

*m*¹ time

m him
am

*m*³ home

*n*¹ any

*n*³ own

*ng*¹ thing

ng language

*ng*³ a-long

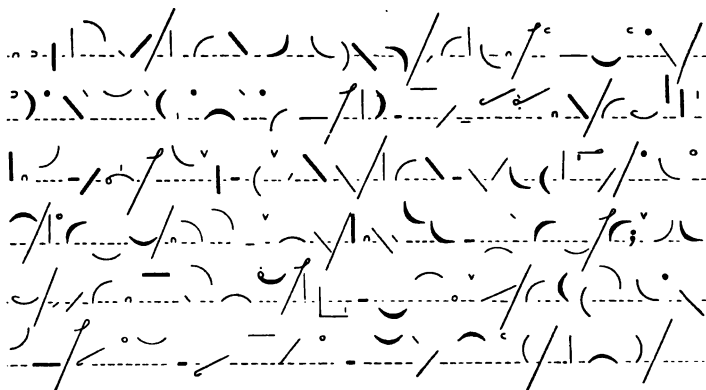
*w*³ away

h he

*h*³ holy

y yes
your

¶2. READING EXERCISE.



¶3. WRITING EXERCISE.

Advertise the advantage to the kingdom of the improvement. How will the change affect our own party? What are we here for? I am on an important service. Anything else will be wrong. You should go along home and improve your time. He is away on business of importance. They will charge the common fees. I came to hear him speak. It may be the country is hilly. She must give me a dollar for it. Do you ever have much time to give to the study of the language? Yes; though I am busy, I give some time to it. It is a fact, which we wish you to recollect and thank us for when you are happy. It gave her cause to hope for a large sum which should be wholly her own. They had, however, a holy object in view. It is a long story. Do you object to them? What shall we do? We think the whole thing is to be given together at the usual time. A thousand was the sum usually given. They may be here soon.

REVIEW QUESTIONS.

Give word-signs in first column forward. Backward. Second column forward. Backward. Give first two columns forward. Backward. Last two forward. Backward. Give all forward. Backward. Give nomenclature first column forward. Backward. Second column forward. Backward. Third column forward. Backward. First two columns forward. Backward. Last two forward. Backward. Give all forward. Backward. Give nomenclature for first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Give full Reading Exercise by nomenclature. Give Writing Exercise in same manner.

LESSON XII.

¶1. CONSONANT WORD-SIGNS.

<i>is-p</i>  expect-ation	<i>is-g</i> ¹  signature	<i>is-m</i> ¹  similar-ity
<i>is-p</i> ³  special	<i>is-v</i>  several	<i>n</i> ¹ - <i>is</i>  influence
<i>is-b</i>  sub'ject subject'	<i>v-is</i>  previous	<i>n-sle</i>  next
<i>l</i> ³ - <i>is</i>  itself	<i>dh-is</i>  this	<i>is-ng</i> ¹  single-y
<i>l</i> ³ - <i>sle</i>  at first	<i>dh</i> ³ - <i>is</i>  thus those	<i>chd-w</i> ¹  why
<i>is-t</i> ³  satisfy- actory	<i>mpl-is</i>  impossible- ility	<i>n-pd</i>  now
<i>is-j</i>  suggest	<i>is-mp</i> ¹  simple-y	<i>n-chd</i>  k-new
<i>j-is</i>  advantageous	<i>is-mp</i>  somebody	<i>y-is</i>  yes, sir
<i>k</i> ¹ - <i>is</i>  because	<i>is-mp</i> ³  example sample	-----

¶2. UNVOCALIZED FORMS.

In general work, these forms need not be vocalized and may be treated as word-signs; but, when taken out of position, for any reason, they should, as a rule, be vocalized. It will be well for the student to vocalize them until he finds it is not necessary to do so.

<i>b</i> ¹  by	<i>dh</i> ¹ - <i>is</i>  these	<i>m</i> ¹  me, my
<i>p</i>  up	<i>s</i> ¹  see, saw	<i>m</i>  may
<i>t</i> ³  at, out	<i>s</i>  say, so	<i>n</i> ¹  in
<i>ch</i> ¹  each	<i>s</i> ³  use	<i>n</i>  no, know
<i>f</i> ¹  if	<i>z</i> ³  use	<i>w</i>  way
<i>f</i> ³  few half	<i>ish</i> ¹  she	-----
<i>dh</i> ¹  thee thy	<i>ar</i> ³  our	-----

¶3. The past tense or past participle is shown by *dee* disjoined, in the position shown in illustrations below, and, when the form ends with *iss*, by changing *iss* to *steh*.

objected advertised changed affected thanked influenced

¶4. *Self* is added by *iss*. and *selves* by *ses*.

himself myself yourself ourselves themselves yourselves

¶5. The plural number or possessive case of a noun or pronoun is indicated by adding *iss*; when the form ends in *iss*, by *ses*.

kingdoms things dollars languages improvements changes impossibilities

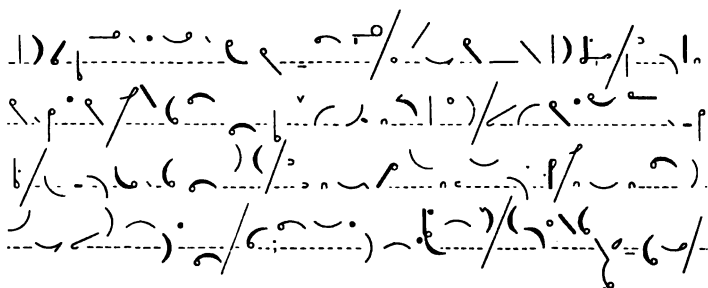
¶6. The third person, singular, of verbs is shown by joining *iss*, or by *ses*, where the outline ends in *iss*.

gives thinks affects hears wishes owns owes does

¶7. *Ly* is shown by disjoining *lay*.

yearly firstly commonly hourly timely satisfactorily severally

¶8. READING EXERCISE.



¶9. WRITING EXERCISE.

This is an advantageous change. We will give half an hour to each. It is a simple example. At what special time will you require the signature? It was easy, at first. To what influence will you subject the subject? It is simply because somebody says she saw me out at my camp. They expect the house itself to be satisfactory. You will be by yourself, the next thing we know. Shall we satisfy the expectation? If a single one sees us, we are lost. In what way would you suggest an improvement? He knew several of these young ladies previous to the party at our farm. Why do you say so now? I see no new similarity in the sample. You may have use for a similar thing. Will one of those boys use it up? I saw thee with thy wife. Why is it thus? We expect him hourly. We have adjusted ourselves to the change satisfactorily. Yes, sir.

¶10. NOMENCLATURE.

Disjoining means to place the sign disjoined close to the preceding character. When so placed it is said to be in the *fifth position*. This position for *ed* or *ly* is slightly different from its use in Lesson XIV, ¶4 and 5, where the character in *fifth position* retains its vowel position. When *dee* is placed in *fifth position* to represent *ed*, the end of the preceding character is about midway its length. (See

illustrations to ¶3.) When *lay* is in *fifth position* to represent *ly*, it begins about where the preceding character ends, except when such character is an *oid*, *circle* or *loop*, when it begins slightly lower down. (See illustrations to ¶7.) This position is represented in nomenclature thus: *b-d⁵*, *d³-d⁵*, *ye¹-l⁵*, *ar²-l⁵*.

REVIEW QUESTIONS.

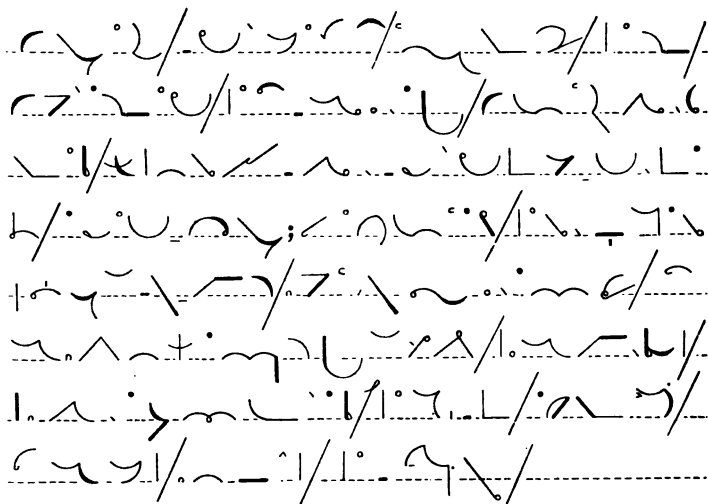
Give the consonant word-signs forward. Backward. Give the nomenclature forward. Backward. What are unvocalized forms? When taken out of position, what shall be done to them? How long should you vocalize them? Give them forward. Backward. Give the nomenclature forward. Backward. How is the past tense or past participle shown? Self? Selves? The plural number? Possessive case? Third person singular of verbs? *Ly*? Give the Reading Exercise by nomenclature. The Writing Exercise. Explain the *fifth position* for *ed*. *Ly*. How is it represented in nomenclature?

LESSON XIII.

¶ I. CONTRACTIONS.

<i>k¹-j</i> 	acknowl- edge-ment	<i>n-f²-is</i> 	inference	<i>rd¹-pd</i> 	onto
<i>l-s</i> 	also	<i>n¹-t</i> 	into	<i>p-is</i> 	possible- y-ility
<i>l-w-is</i> 	always	<i>n-ish²</i> 	insure-ance	<i>p-k</i> 	peculiar- ity
<i>v-j</i> 	average	<i>ar-g</i> 	irregular- ity	<i>p-b</i> 	public- ish
<i>b-k</i> 	became	<i>n-j²</i> 	knowledge	<i>p-ng-el</i> 	punctual- ity
<i>d-f-sh</i> 	deficient-cy	<i>l-j</i> 	legislate-ure	<i>p-p-is</i> 	purpose
<i>d-ste</i> 	distinct-ion	<i>ng-th</i> 	length-y	<i>r-f</i> 	refer
<i>d-ste-ng</i> 	distinguish	<i>m¹-ish-r</i> 	machinery	<i>r-f-is</i> 	reference
<i>f-k</i> 	effect	<i>m-n-f</i> 	manufact- ure-tory	<i>r-g</i> 	regular- ity
<i>f-sh</i> 	efficient-cy	<i>m-is-m</i> 	maximum	<i>r-p</i> 	represent
<i>n-f²</i> 	enough	<i>m-m-d</i> 	memor- anda	<i>r-is-p</i> 	respect
<i>el-is-wer</i> 	infer	<i>m-m</i> 	memor- andum	<i>is-m-ng</i> 	some- thing
<i>s-p</i> 	elsewhere	<i>n-v²</i> 	never	<i>st-en</i> 	stenogra- pher-y
<i>s-n</i> 	especial	<i>n-v²⁷</i> 	neverthe- less	<i>is-f-sh</i> 	sufficient- cy
<i>f-m</i> 	essential	<i>n-t²⁷</i> 	notwith- standing	<i>t-k</i> 	technical- ity
<i>pd-l¹</i> 	familiar-ity	<i>n¹-th</i> 	nothing	<i>t-is-m</i> 	testi- mony

¶2. READING EXERCISE.



¶3. WRITING EXERCISE.

I acknowledge nothing irregular in the insurance, notwithstanding what the public may possibly infer. The punctual acknowledgment of the deficiency is sufficient. He came onto the dock and became highly abusive. We have a memorandum of the peculiar machinery you wish manufactured, and, also, of the technical apparatus. We should always respect knowledge, for it is an especial distinction. The average efficiency is what we refer to. He is deficient in stenography. The purpose of the technicality is distinct. The memoranda may assist us to distinguish the irregularity. We shall, nevertheless, require a sufficiency of power. A maximum effect is possible and essential. The stenographer of the legislature is efficient.

The length of the memorandum is familiar enough to insure punctuality elsewhere. We will look into the peculiarity. His familiarity is peculiar. It is an inference. The memorandum is lengthy. We will publish something as to the regularity. He is never regular and punctual. It is a possibility. I represent him. What is the reference?

¶13. NOMENCLATURE.

Seventh position: This position represents the striking of one character through another in such manner that each shall equally divide the other. *N-v*²⁷ means that *v* is placed in the *second position* and that *n* is so written that the *v* may divide it and be divided by it in the middle. *Spoken: En-vee-two-seven.*

REVIEW QUESTIONS.

Give first column contractions forward. Backward. Second column forward. Backward. Third column forward. Backward. Give nomenclature first column forward. Backward. Second column forward. Backward. Third column forward. Backward. Give first sentence of Reading Exercise by nomenclature. Second sentence. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Give first sentence Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eight. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Twenty-first. Twenty-second. Explain the *seventh position*. How is it represented in nomenclature?

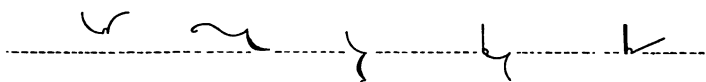
LESSON XIV.

PHRASING.

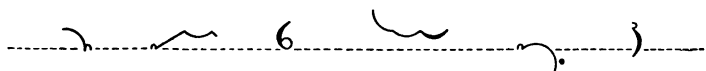
¶1. *Phrasing* is the joining together of two or more word-signs, the first of which usually retains its position, the others being taken out of their positions.



it was when they for we they may be it will be when was when she was

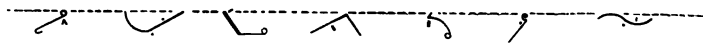


if you will we may never for they were it is nothing do you recollect



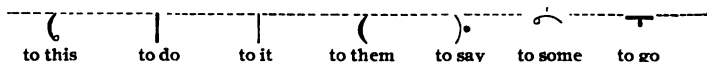
are you you are now this is if any thing you may say what was

¶2. The *fourth position* is immediately below and touching the line of writing. When a character is placed in this position, the phrase *to the* is read immediately preceding it, as this position is used to show the *omission* of that phrase. When this position is used, the first stroke of the form is written in it, irrespective of the position of the first accented vowel.

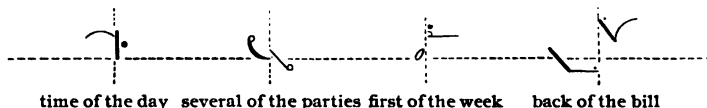


to the to the to the to the to the to the to the
house ferry box rope horse switch money

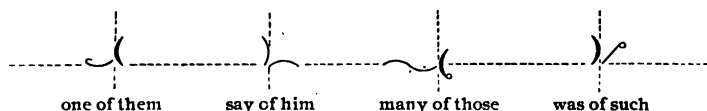
¶3. The *fourth position* is also used to show the omission of *to* immediately preceding such words as, *that, this, do, it, them* and *some*. It is never so used when *the* may be also inserted; that is, it must not be used when any doubt can arise as to whether the omission of *to* alone or of *to* and *the* was intended. For instance, the fourth position must not be used in the sentence, "I went to town;" for it might and would (under the preceding rule) be translated: "I went to *the* town."



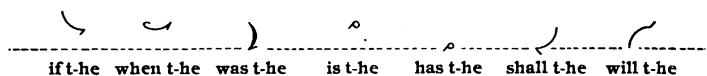
¶4. The *fifth position* consists in placing two characters close together; that is, an imaginary vertical line is the guide, at which the first sign or form ends and the first stroke of the following form begins, or, slightly overlaps where the forms are widely separated by position. This position is used to show the omission of *of the*.



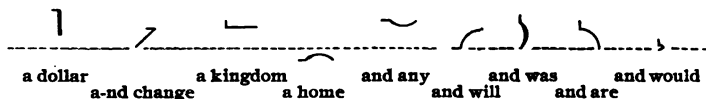
¶5. The *fifth position* is also used to show the omission of *of*, but never so used where in the transcription doubt might arise as to whether the omission of *of* alone or of *of the* was intended. For instance, the *fifth position* must not be used in the sentence, "time of day," for it might and would (under the preceding rule) be read: "time of *the* day." Its use is confined to words like *that, this, which* and *such*.



¶6. *He* and *the* are represented in phrasing by affixing *poïd*, *choid* or *roid*, the *oid* which gives the sharpest angle being used.



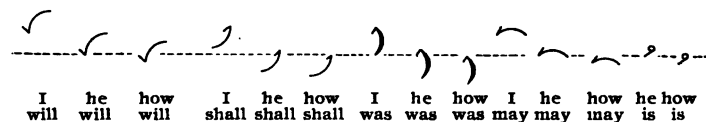
¶7. *A*, *an* and *and* are represented in phrasing by prefixing *koid* or *toid*. *Koid* is used on all signs except *kay*, *gay*, *es*, *zee*, *ar*, *way* and *wuh*, on which *toid* is used. The prefixing of these *oids* does not affect the position of the stroke. (*Koid* may be affixed to *n*, and the word *such* to represent *a*, *an* or *and*.)



a dollar a-nd change a kingdom a home and any and will and was and are

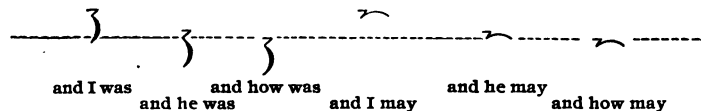
¶8. *I*, *he* and *how* are represented in phrasing by prefixing *poid*, *choid* or *roid*, as follows:

- (a) *I* in the first position.
- (b) *He* in the second position.
- (c) *How* in the fourth position.



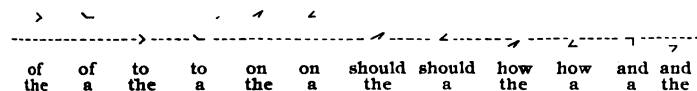
I will he will how will I shall he shall how shall I was he was how was I may he may how may he is how is

¶9. *And* is prefixed to the *oids* for *I*, *he* and *how*; in which case, *choid* is always used for the latter. The prefixing of *and* in such case does not change the operation of the preceding rule, as will be observed by an inspection of the following illustrations.



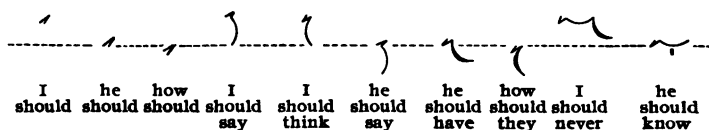
and I was and he was and how was and I may and he may and how may

¶10. The *oids* for *the*, *he* and *a* are affixed to the oblique and horizontal *oid* word-signs in the following manner, to afford a wide distinction between *the* and *a* in rapid writing. The *oids* for *a*, *an* and *and* are not affixed to the vertical *oid* word-signs.

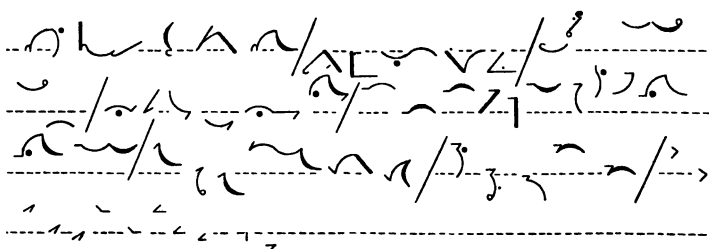


of the of a to the to a on the on a should the should a how the how a and a and the

¶11. *Should*, following *I*, *he* or *how*, is joined in the following manner:



¶12. READING EXERCISE.



¶13. WRITING EXERCISE.

You may be you will never be if you may give me your you
 are in the we shall never to the top to the book to the guest
 to the gossip to the rope head of the house top of the hill one
 of the many size of the book chum of the boy has the bill the
 do the show the said he affect the and it an imp a boy a
 lounge a joy an enemy and they were and when and one and
 what I took he took how are he has how has and how are
 and I saw and he sees to a and the of the and a of a how a
 to the how the on the should a on a should the I should hear
 I should have he should name.

¶14. NOMENCLATURE.

A *phrase* is represented as a whole; thus: *t-z*, it was; *wen¹-dh*, when they; *yu-r-n-pd*, you are now.

Fourth position is represented by the superior figure ⁴, immediately following the character which takes that position: *h⁴-is*, to the house; *m⁴-n*, to the money; *d⁴*, to do.

Fifth position (as has been shown heretofore) is represented by the superior figure ⁵, immediately following the stroke to be placed close to the preceding sign. As applied in this lesson, both the preceding and following stroke retain their positions. Thus: *b³-k-b¹⁵-I*; ¹⁵ showing that *b* is not only placed in the first vowel position, but is also placed close to *k*.

The *oids* for *I*, *he* and *how*, carry the position when they begin a phrase: *pd¹-l-n-v*, I will never; *chd-m-n-pd*, he may now; *rd⁴-v-dh*, how have they.

REVIEW QUESTIONS.

What is meant by *phrasing*? What of the first member? The others? Give a phrase of two members by nomenclature. Of three. Of four. What is the *fourth position*? What does it show? When may it be used to show omission of *to*? How is it indicated in nomenclature? What is the *fifth position*? How is it indicated in nomenclature? What does it show? When may it be used to show the omission of *of*? How are *he* and *the* represented in phrasing? Which *oid* is used? *A*, *an* and *and*? *Koid* is used on what signs? What is used on others? Does the prefixing of these *oids* affect the position of the strokes to which they are prefixed? Are these *oids* ever affixed? To what? *I*, *he* and *how* are represented in phrasing by what? In what position for *I*? *He*? *How*? Is *and* prefixed to these *oids*? Does this affect the position of *I*, *he* and *how*? To afford a wide distinction between *the* and *a*, how is the *oid* for *the* affixed? *He*? *A*? Are the *oids* for *a*, *an* and *and* affixed to the vertical *oid* word-signs? Give the nomenclature for *I should say*. *I should think*. *He should say*. *He should have*. *How should they*. How is a phrase represented in nomenclature? Give an example. Explain the *fourth position*. May it be used to show the omission of *to*? When may it not be so used? Explain *fifth position*? Give an example. May it be used to show omission of *of*? When may it not be so used? How is *fourth position* represented? *Fifth position*? When an *oid* for *I*, *he* or *how* begins a phrase, which member of the phrase carries the position? Give an example.



Second Grade.

Cumulative Principles.

Prefixes.

Affixes.

General Rules,

for reference during the study of the principles
of this Grade.

1. Where two consecutive vowels occur between two consonants, the strokes representing both consonants are used, unless a brief *w* or *y* may be substituted for both vowels.

2. *Iss* is shown within all hooks, except in certain cases in connection with *r* and *n* hooks. (See ¶5 and ¶6, p. 71; ¶5 and ¶6, p. 96.)

3. *Ses*, *steh* and *ster* are never shown within a hook, except *ses* in connection with *r-hook* within a form. (The exception should not be applied unless the application improves the form.)

4. No consonant, when immediately followed by a vowel, is represented by a *circle*, by a *loop*, by a *straight* or *curved oid*, by *halving*, by *lengthening*, by a *final hook*, or by *enlarging an initial hook*, unless the vowel can be placed before a succeeding consonant.

5. The termination *—st*, *—ist* or *—est* is shown:

(a) By *steh*, when the form for the original word ends in a full length or half-length stroke: *ng^s*, long; *ng^s-ste*, longest; *th*, think; *th-ste*, thinkest; *dt^l*, did; *dt^l-ste*, didst.

(b) By *ses-t*, when the form of the original word ends in *is*: *b-is*, base; *b-ses-t*, basest; *pl¹-is*, please; *pl¹-ses-t*, pleasest.

(c) By *st* (half-length *es* either upward or downward, whichever direction will avoid crossing the preceding stroke), when the form for the original word ends in *steh*, *ses*, a *straight* or *curved oid*, or a *final hook*: *f^s-ste*, fast; *f^s-ste-st* (upward), fastest; *p-ses*, possess; *p-ses-st* (upward), possessest; *n-chd*, new; *n-chd-st*, newest; *wu*, would; *wu-ste*, wouldst; *b-is-tr-kshn*, obstruction; *b-is-tr-kshn-st* (upward), obstructionist; *mn¹*, mean; *mn¹-st*, meanest; *kn^l*, kind; *kn^l-st*, kindest.

LESSON I.

THE HALVING PRINCIPLE.

¶1. *T* or *d* is added to a full length stroke by making the stroke half its usual length. The *t* or *d* thus added is read before a final circle or loop.

date lot smut shades state not decked right hate rapids notched left

¶2. When a vowel follows a *t* or *d* which is shown by halving a preceding stroke, such vowel is placed before the following stroke, no matter whether it be a *first*, *second* or *third position* vowel.

mitigate estimate ultimate antiquity bottom epitome ratified

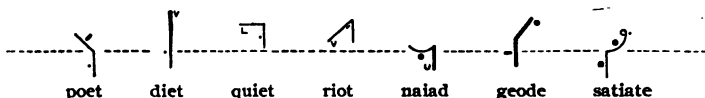
¶3. If a vowel is required after *t* or *d* at the end of an outline, this principle cannot be used. The *stroke t* or *d* must be used in such case.

pity shady knotty kitty ruddy shoddy muddy haughty

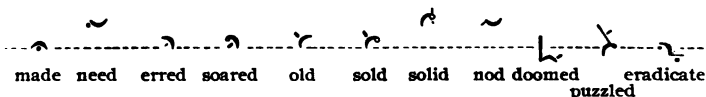
¶4. This principle is not used when it would be difficult to make the stroke half its usual length. In such case, the *stroke t* or *d* must be used.

monied kicked locate vacate bobbed reared lashed

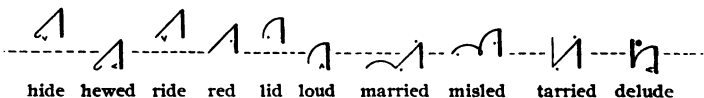
¶5. This principle is not used where two consecutive vowels precede a *t* or *d*. (See General Rule I, p. 54.)



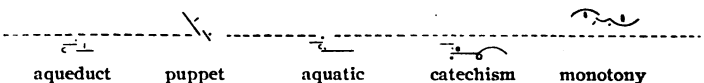
¶6. Unhooked *m*, *n*, *ar* and *el* are *made heavy* when halved to add *d*.



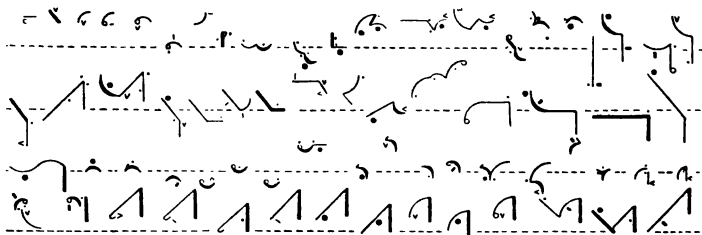
¶7. Unhooked *lay*, *hay* and *ray* are seldom halved to add *d*.



¶8. To avoid long forms, an outline may be lapped, that is, the second part of the form placed in *fifth* or *sixth position* to the first part. (See ¶11.)



¶9. READING EXERCISE.



¶10. WRITING EXERCISE.

Pit pet pat beads beds about tied tight pate bad boots cheats
 chat chides quote goats guides light iced eked debt viewed quid
 toyed edged leaped refute bathed repeat rapid remit invade camped
 indict potato beautify aptly badly entity metal antique madam
 retail detach habitual retain fortified inaptitude rectified abduct
 beautified detached deduct agitated cutlet intent obdurate midnight
 Katie motto alto gayety unity deity purity chatty oddity shadowy
 quaked cooked popped monad evict laity inchoate zooid chaotic
 zootic scheduled Saratoga hid heed rid road roid rude load laud
 led borrowed delayed torrid.

¶11. NOMENCLATURE.

HALVING: By adding *t* for either *t* or *d*, except when *m*, *n*, *el* or *ar* is halved to add *d*, when *d* is added; *pt*, *tl*, *mt*, *md*, etc.

Spoken: Pet, tet, met, med, etc.

SIXTH POSITION: This position consists in placing the first stroke in one form below or extending slightly under the last stroke in a preceding form, and is represented by ⁶ immediately following the character to be thus placed and any vowel position number it may have. *Spoken: Six*.

When used in connection with *con-dot* (see p. 62) the first stroke in the following form is sometimes placed above the dot, as in *-is-lt⁶* (*light dot-iss-let-two-six*), consult.

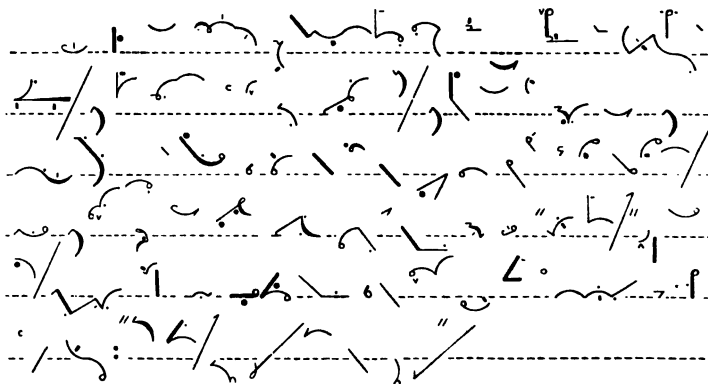
LAPPING: This is shown by using *fifth* or *sixth position*, in such manner that the first stroke in the last part of the form overlaps the end of the last stroke in the first part of the form.

OUR SHORTHAND STORY.

This story, the first chapter of which follows, was written expressly for this book. By it, each principle is practically illustrated as it is presented to the student. As no outline (aside from phrases) given in it need ever be changed, the ability to write each chapter neatly and rapidly will make the progress of the student sure and swift.

Therefore, each chapter should be *copied ten or more times*. It should then be taken from dictation until it can be written neatly at an average of 100 words per minute, and the notes read without hesitation and with absolute accuracy.

CHAPTER I.



REVIEW QUESTIONS.

How is *t* or *d* added to a full length stroke? When so added, is it read before or after a final circle or loop? When a vowel comes between a *t* or *d* shown by halving and a following stroke, where is such vowel placed? If *t* or *d* is the last consonant and is followed by a vowel, may this principle be used? Why? What must be used? Where it is difficult to show the halving of a stroke, should it be halved? In such cases, what should be done? When *t* is added to *m*, *n*, *cl* or *ar* by halving, is the sign made heavy? Why not? If it is made heavy, what is shown by it? What strokes are not halved to add *d*? [The teacher should lay stress upon the word *unhooked*, for these strokes are halved to add *d* when they are hooked.] What is meant by *lapping*? When is it used? Explain *sixth position*. Read first line of Reading Exercise. Second. Third. Fourth. Read first line by nomenclature. Second. Third. Fourth. Give first line of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Read first sentence of Chapter I of Our Shorthand Story. Second sentence. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. How many times should the chapter be copied? After that, what? What average speed should be attained upon it? Should the notes be read poorly, at that speed? Explain.

LESSON II.

¶ 1. WORD-SIGNS.

<i>ft</i> ¹ feature	<i>zt</i> ¹ is it	<i>mt</i> met*
<i>ft</i> after	<i>zt</i> h-as it was it	<i>nt</i> nature
<i>ft</i> ³ future	<i>lt</i> ¹ little	<i>nd</i> under hundred
<i>dht</i> ¹ that	<i>lt</i> let*	<i>ard</i> ¹ lord ordinary
<i>dht</i> without	<i>is-eld</i> ¹ seldom	<i>ard</i> ³ yard*
<i>vt</i> ¹ of it	<i>eld</i> world	<i>bt</i> ¹ body
<i>vt</i> evident-ce	<i>is-mt</i> ¹ somewhat	<i>bt</i> ³ about*
<i>st</i> ¹ astonish	<i>is-mt</i> sometime	<i>is-rt</i> or <i>is-art</i> certain-ty
<i>st</i> establish	<i>mt</i> ¹ might*-y	<i>kt</i> ¹ quite*
	<i>md</i> ¹ immediate	

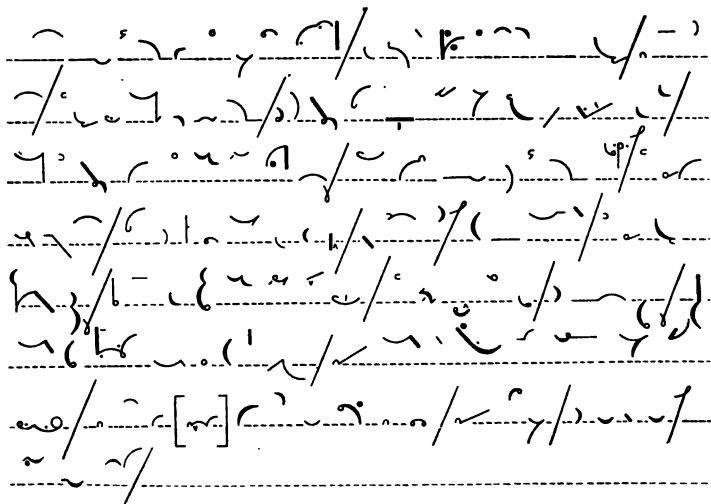
¶ 2. CONTRACTIONS.

<i>ft</i> ³ - <i>ste</i> footstep	<i>rd</i> ¹ - <i>wert</i> onward†	<i>rt</i> ³ - <i>f</i> heretofore
<i>nt</i> ¹ - <i>el</i> until*	<i>b-is-ard</i> absurd*-ity	<i>nd</i> ¹ - <i>vt</i> individual-ity
<i>nt-el</i> natural-ly	<i>k-nt</i> acquaint*-ance	<i>n</i> ¹ - <i>bt</i> inhabit*-in the habit
<i>ft-wert</i> afterward†	<i>nt-is-pt</i> ³ anticipate	<i>jt</i> ¹ - <i>sh</i> judicial
<i>f-wert</i> forward	<i>ar-kt</i> architect-ure-al	<i>nd</i> ¹ - <i>is-k</i> indiscrim-inate

*Unvocalized form.

†Combined word-sign and word-form.

¶3. READING EXERCISE.

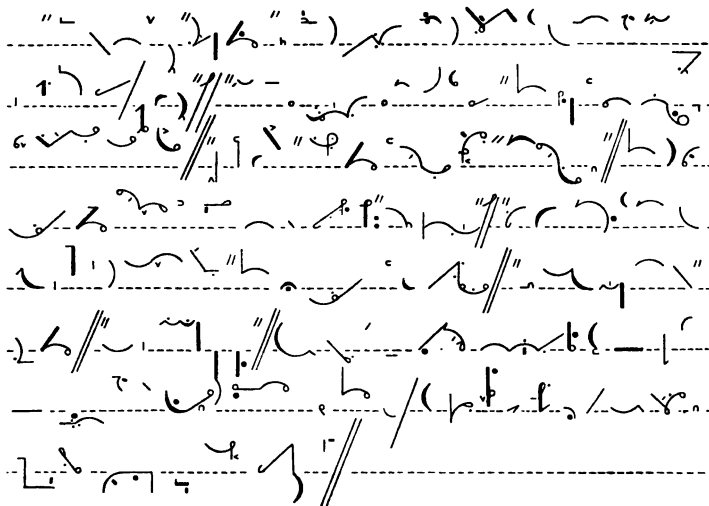


¶4. WRITING EXERCISE.

After he came to the architect, we went onward without delay. He would astonish an ordinary acquaintance by his peculiar individuality. Sometime afterward we met a queer individual. As it was impossible and somewhat absurd, we passed it by. It is an evident absurdity. The lawyer has it and will acquaint us with the nature of the evidence in the future. Did he anticipate the judicial nature of the step he took? The architecture is beautified by many quaint features. Something about the architectural beauties of the city caught my eye. We were quite in the body of the woods. He was certain that the mighty Lord, with a hundred in his retinue, would be in the yard of the castle. It is a certainty. We will go forward and establish it as it was heretofore. He is in the habit of being late. I hear his footstep in the yard. Is it inhabited by savages? Let us not be indiscriminate. A little natural wit in the world is a good thing. He came by it quite naturally. He might come in until the storm subsides. Under what sign was it? He seldom spoke of it. Let us go immediately.

OUR SHORTHAND STORY.

CHAPTER II.



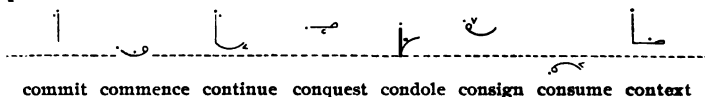
REVIEW QUESTIONS.

Give first column of word-signs forward. Backward. Second column forward. Backward. Third column forward. Backward. First two columns forward. Backward. Last two forward. Backward. Give all the word-signs forward. Backward. Give nomenclature for first column. Second. Third. All three columns. Give first column of contractions forward. Backward. Second column forward. Backward. Third column forward. Backward. All three columns forward. Backward. Give nomenclature for first column of contractions. Second. Third. For all three columns. Read first sentence Reading Exercise. Second sentence. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Give nomenclature for first sentence. Second sentence. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Give nomenclature for first sentence Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Twenty-first. Twenty-second. Read Chapter II, *Our Shorthand Story*, by sentences. Give nomenclature for it by sentences.

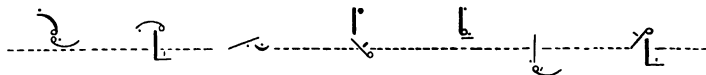
LESSON III.

PREFIXES AND AFFIXES.

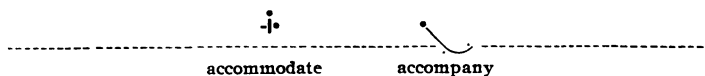
¶1. *Con, com or cum* is indicated by a *light dot* at the beginning of the first consonant in the remainder of the outline. This dot is named "*con-dot*." The first stroke in the remainder of the form takes the position of the first accented vowel in the word.



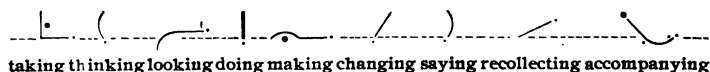
¶2. The omission of the syllable *con, com or cum*, (any syllable consisting of the sounds *k-vowel-m*), is shown by the use of the *sixth position*, in which the second part of the form is placed partially below the first part. The *sixth position* is also used to show the omission of *con-dot* at the beginning of words, by placing the remainder of the form partially below a preceding form.



¶3. *Accom* is represented by a *heavy dot*, in position of the "*con-dot*."



¶4. *Ing* is indicated by a *light dot* at the end of the last consonant in the remainder of the outline. This dot is named "*ing-dot*."



¶5. The *ing-dot* cannot be used in words of one syllable which end in *ing*, nor in the middle of words. In such case, *ing* must be used.

king sing ring sling sting ringing singing

¶6. *Ings* is represented by *iss* in place of *ing-dot*.

doings musings writings sayings leavings

¶7. *Ing a-n-d* may be represented by placing *toid* or *koid* in the position of the *dot*.

changing a-n-d making a-n-d giving a-n-d taking a-n-d doing a-n-d

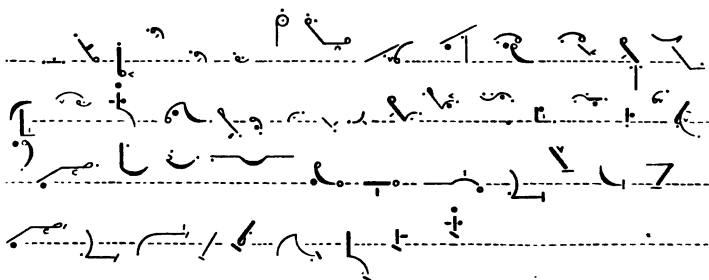
¶8. *Ing the* may be expressed by placing *choid* or *poid* in the position of the *ing dot*.

doing the changing the giving the taking the knowing the showing the

¶9. *Ingly* is shown by writing *boid* in place of *ing-dot*.

seemingly knowingly lovingly amazingly slightly willingly

¶10. READING EXERCISE.



¶11. WRITING EXERCISE.

Commenced comatose comedy comic conceit concise confuse
 conceive confess connive conceal compass convex confab condemn
 continuity commodious commune compare comrade encompass
 incommode disconcert disconsolate Dickinson eating marrying
 alarming piecing chewing aiding stealing desiring wasting an-
 nouncing amazing pacifying ping dinging lightning mink link
 shavings holdings stealings ratings following a-n-d using a-n-d wishing
 a-n-d saying a-n-d staying a-n-d loving the weighing the using the
 acknowledging the mockingly exultingly doubttingly.

¶12. NOMENCLATURE.

CON, COM, CUM: • [*Spoken*: Light dot.] Sometimes carries the position; generally it does not. When the following stroke is to be placed immediately below the dot, it is shown by ⁶; •-t¹⁶, commit. When the following stroke immediately follows the dot, it is shown by ⁵; •-n⁵-is, commence.

ACCOM: • [*Spoken*: Heavy dot.] The above remarks apply to this prefix.

ING: ⁵ or ⁶: [*Spoken*: Light dot.] t-k-⁵, taking; th-⁶, thinking.

INGS: is⁵ or is⁶.

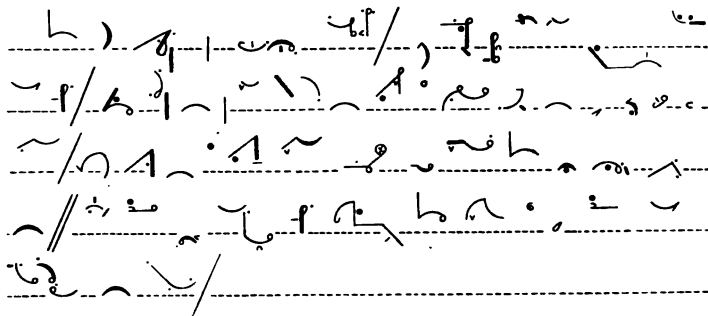
ING A-N-D: kd⁶ or td⁵.

ING THE: pd⁵, pd⁶, chd⁵ or chd⁶.

INGLY: bd⁵ or bd⁶.

OUR SHORTHAND STORY.

CHAPTER III.



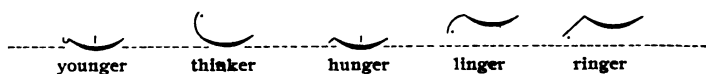
REVIEW QUESTIONS.

What is the subject of the lesson? Give the syllables represented by prefixes. By what is initial *con* represented? *Com*? *Cum*? What kind of a syllable may be shown by omission? Explain *sixth position*? What does it represent? Give a word which illustrates its use. By what is *accom* represented? Illustrate. Give the syllables and words represented by *affixes*. By what is *ing* represented? Illustrate. In what cases can it not be so represented? Illustrate. By what is *ings* represented? Illustrate. *Ing a*? Illustrate. *Ing and*? Illustrate. *Ing an*? Illustrate. *Ing the*? Illustrate. *Ingly*? Illustrate. Read first line of Reading Exercise. Second. Third. Fourth. Give nomenclature for first line of Reading Exercise. Second. Third. Fourth. Give nomenclature for first line of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Read first sentence of Chapter III. Second. Third. Fourth. Fifth. Give nomenclature for first sentence. Second. Third. Fourth. Fifth.

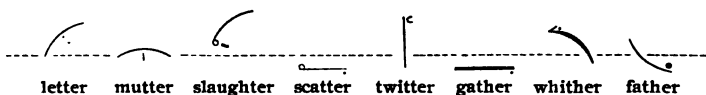
LESSON IV.

THE LENGTHENING PRINCIPLE.

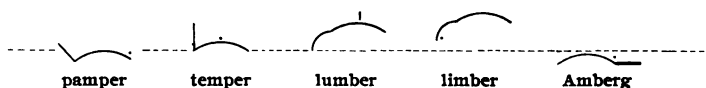
¶1. Doubling the length of *ing* adds *k-vowel-r* or *g-vowel-r*.



¶2. Doubling the length of any other full-length stroke adds *t-vowel-r*, *d-vowel-r* or *dh-vowel-r*.

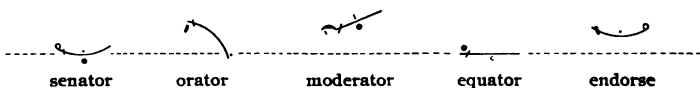


¶3. Doubling the length of *m* also adds *p-vowel-r* or *b-vowel-r*.

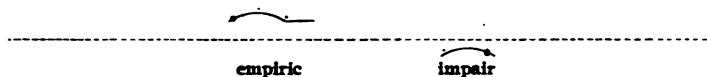


¶4. When the vowel in the syllable added by lengthening a stroke is a neutral one, (such as *e* in *lumber*, *smother*, etc.,) it is not shown. Where another vowel occurs in the syllable thus added, it is shown by striking it through the stroke in the following manner:

(a) A dash is struck, at an acute angle, through the stroke at its proper position:



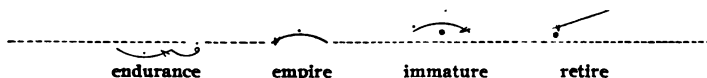
(b) A light dot is changed to a small circle and struck through the stroke at its proper position:



(c) A heavy dot is changed to an ellipse and struck through the stroke at its proper position:



(d) A diphthong is struck, at a slight change of inclination, through the stroke at its proper position:



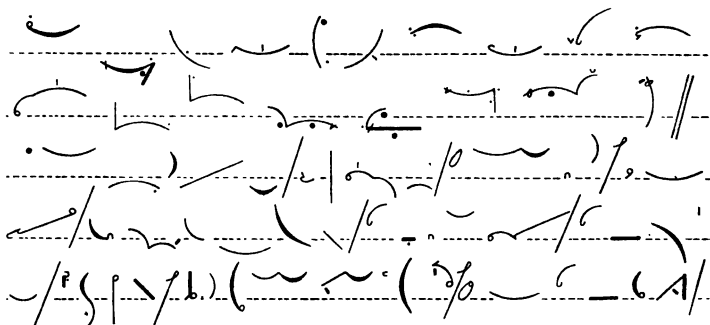
§5. WORD-SIGNS AND CONTRACTIONS.

<i>ntr</i> ¹		neither*entire* any other
<i>ntr</i>		no other
<i>ntr</i> ³		another*
<i>rtr</i> ³		rather*
<i>is-m-ht</i>		somehow or other
<i>ht-wertr- is</i>		headquarters
<i>utr</i> ¹		of their

<i>wtr</i>		whether
<i>ster</i> ¹		is thr
<i>ster</i>		h-as thr
<i>dhtr</i> ¹		the other that thr
<i>ttr</i>		to their
<i>is-ttr</i>		as to their

* Unvocalized forms.

¶6. READING EXERCISE.



¶7. WRITING EXERCISE.

Rancor slinger banker anger languor Munger damper scamper
 bumper jumper vampire thumper hamper Hamburg feather father
 oyster winter loiter render bewilder asunder older harder lather
 wither Mather venture maturity endure.

What did he say as to their conduct? He went to their father's house. They said that their mother had the other one. Has their aunt endorsed the note as their father said she would do? We should know whether any of their party will come another year to the headquarters at the lake. He was rather slow the entire year; but managed, somehow or other, to keep up. No other day will do. Is there any other matter you wish to talk about? Neither is entirely right.

¶8. NOMENCLATURE.

LENGTHENING: Represented by *tr* added to representation of stroke; *mtr*, *flr*, *ltr*, etc. Exception: *ester*.

Spoken: *metr*, *fetr*, *letr*, etc. *Ester*.

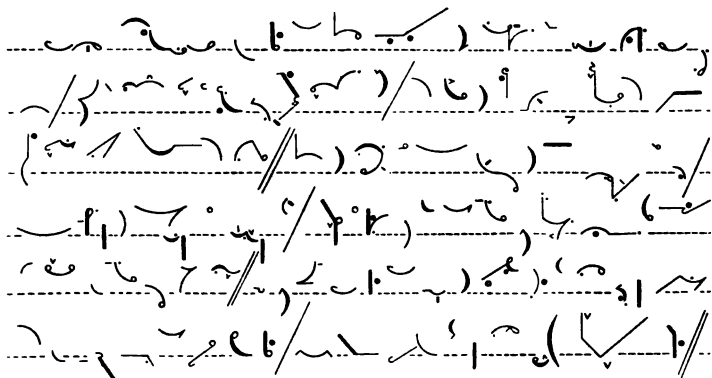
This applies to lengthening generally, whether the consonants added by it be *tr*, *dr*, *thr*, *dhr*, *pr*, *br*, *kr* or *gr*.

When the syllable requires vocalization, the vowel to be inserted is shown; *nl(o)r¹-is*, endorse.

A double length is vocalized the same as if it were a normal length; that is, second place vowels are placed opposite the middle.

OUR SHORTHAND STORY.

CHAPTER IV.



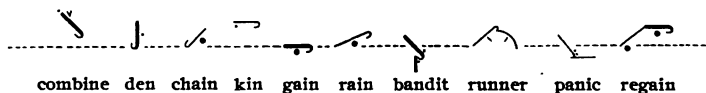
REVIEW QUESTIONS.

How may *k-vowel-r* be shown? *g-vowel-r*? *t-vowel-r*? *d-vowel-r*? *th-vowel-r*? *dh-vowel-r*? *p-vowel-r*? *b-vowel-r*? What consonant may be lengthened to add *k-vowel-r*? *g-vowel-r*? *p-vowel-r*? *b-vowel-r*? How may a *light-dot* vowel be shown in a syllable added by lengthening? *heavy dot* vowel? *light dash* vowel? *heavy dash* vowel? *diphthong*? If no vowel is shown, what vowel is read into the syllable? Read the first column of word-signs and contractions forward. Backward. Second column forward. Backward. Both columns forward. Backward. Give nomenclature for first column. Second column. Both columns. By what is the lengthening of a stroke represented in nomenclature? Illustrate. Does this apply generally? Read first line of Reading Exercise. Second line. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Give nomenclature for first line of Writing Exercise. Second. Third. Fourth. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Read first sentence of Chapter IV. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Give nomenclature for first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth.

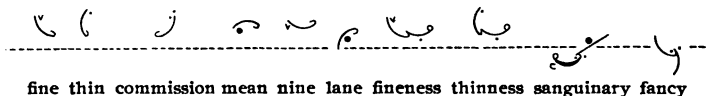
LESSON V.

THE *n*-hook PRINCIPLE.

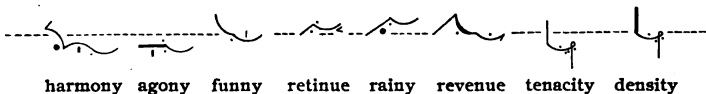
¶1. A *small final hook* on the left side of vertical or oblique straight strokes and on the under side of horizontal straight strokes (including *hay* and *ray*), represents *n*. The *n* represented by this hook is read after any vowel following the stroke to which it is attached.



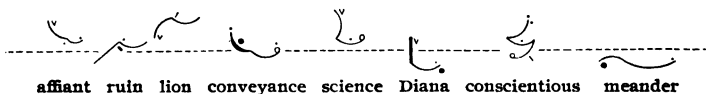
¶2. A *small final hook* on the inside of curved strokes, represents *n*. The *n* represented by this hook is read after any vowel following the stroke to which it is attached.



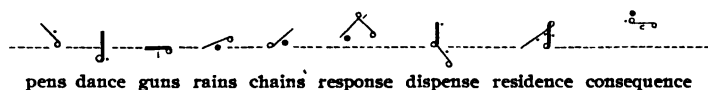
¶3. *En* must be used whenever *n* is followed by a vowel which cannot be written before a following consonant.



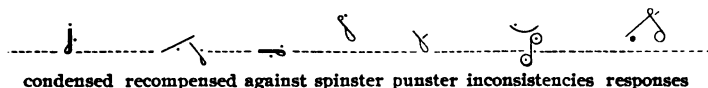
¶4. Where two concurrent vowels occur between *n* and a preceding consonant, *en*, in one of its lengths, must be used.



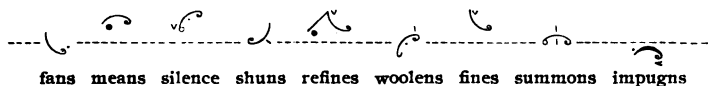
¶5. *Iss* takes the place of this hook upon straight strokes at the end of forms, to indicate the presence of *n* immediately preceding it. No vowel can come between the *n* and the *iss* in such case.



¶6. *Steh*, *ster* or *ses*, takes the place of this hook on straight strokes at the end of forms, to indicate the presence of *n* immediately preceding it. No vowel can come between the *n* and the *steh*, *ster* or *ses* in such case.



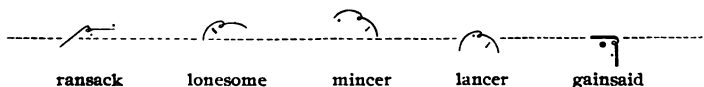
¶7. *Iss* must be shown within this hook on curved strokes. No vowel can come between the *n* and *iss* in such case.



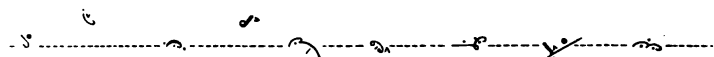
¶8. *Steh*, *ses* and *ster* are not placed within this hook on curved strokes nor between strokes. Where either follows *n* and a curved stroke, *en* is used.



¶9. *Iss* must be shown within this hook between strokes.



¶10. When this hook is used on a halved stroke, the *n* it represents is read immediately preceding the *t* or *d* added by the halving; no vowel can come between the *n* and the *t* or *d*.



paint confined impending joints lender surrounds excellent boundary amendment

¶11. When this hook is used on a lengthened stroke, it is read immediately following the syllable added by the lengthening; and no vowel can come between the syllable added by the lengthening and the *n*.



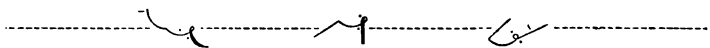
modern return slattern eastern

¶12. In certain cases, and to avoid difficult joinings, it is preferable to use the lengthening principle instead of the halving and *n*-hook principles.



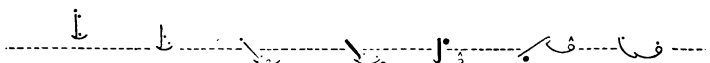
center render surrender tender thunder assunder hunter

¶13. When *iss* immediately follows *n* within a form, it is preferable to use *en-iss*, when it is difficult or impossible to show the circle within the hook.



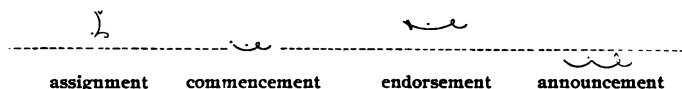
offensive rancid chancery

¶14. When concurrent *ns* occur, the hook usually represents the first.

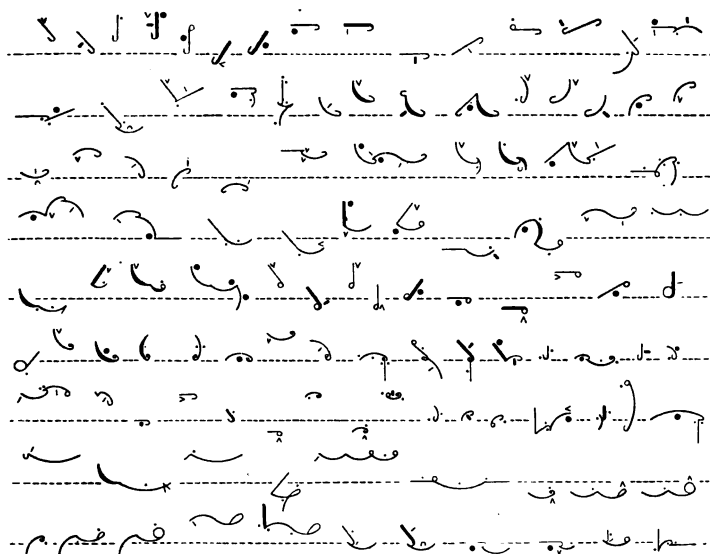


continent tenant companion banana denounce renounce finance

¶15. When *ment* would follow a preceding *n-hook* in a form, it is allowable, when the joining would be difficult, to omit the preceding *n-hook*; and where *en-iss* immediately precedes *ment* it is allowable to represent the *ment* by *ent*. This privilege should not be carried to any great extent, and should only be used where imperatively necessary to produce a better form than would be possible without its use.



¶16. READING EXERCISE.



¶ 17. WRITING EXERCISE.

Pan condone bone ban tone satin tune down chin John again
 coin Rhine ran skein banish coiner rainbow keen-eyed keenly
 dandy occupancy openness gunner fawn fan feign ocean sheen
 loon loan union moon men iron women Helen manikin nunnery
 lonely vainly moonbeam phoenix venom pony tony tiny money
 China canny Fannie shiny shinny ashiness Leon peony bouy-
 ancy Cayenne Zion pawns bins tones dines chins cones gains runs
 tenses dances condenses chanced feigns fawns thins commissions
 softens salmons moans mines Mainstay ransom cancer mince minced
 minces rents content mender maintain mentor painter around
 chained joined tuned minds kinds aligned meant surround vents
 faint thinned ascent shunt lent lined commandment apparently
 dentistry pantry momentary subaltern modernize modernness
 senator fender sender densely fancied monsoon tinsel cancel pencil
 opponent penance penant.

¶ 18. NOMENCLATURE.

N-HOOK: Represented by *n* added to representation for full stroke,
pn, bn, etc.

Spoken: pen, ben, etc.

Represented by *n* before the *t*, on halved strokes; *pnt, bnt*, etc.

Spoken: pent, bent, etc.

Represented by *n* after *tr* on lengthened strokes; *mtrn, rtrn*,
 etc.

Spoken: metr, retr, etc.

N-HOOK-ISS: Represented by *ns* added to representation of full
 straight stroke; *pns, bns*, etc.

Spoken: pens, bens, etc.

Represented by *n* before and *s* after *t* on halved straight
 strokes; *pnts, bnts*, etc.

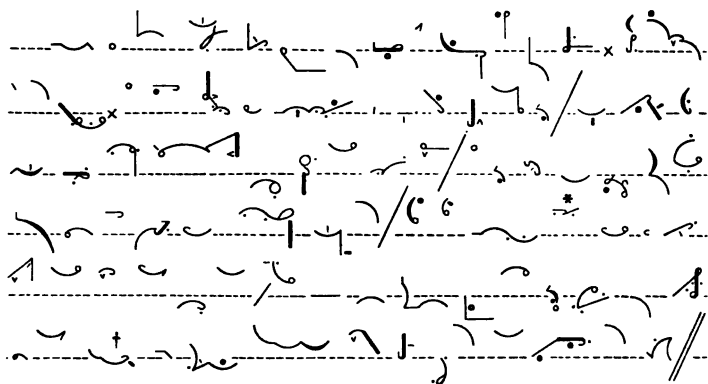
Spoken: pents, bents, etc.

Represented by *ns* after *tr* on lengthened straight strokes;
ptrns, etc.

Spoken: petrns, etc.

Ns is not used to represent *n-hook* followed by *iss* on curved
 strokes or between strokes; in such case the representation is
n-is: mn¹-is, mines; *gn-is-d*, gainsaid; *m-n-is*, moneys.

OUR SHORTHAND STORY.—CHAPTER V.



* Allowable form.

† Combined word-sign and word form.

REVIEW QUESTIONS.

By what is *n* represented on straight strokes? On which side of vertical straight strokes? Oblique straight strokes? Horizontal straight strokes? On curved strokes? On which side? When *n* is followed by a vowel which cannot be written before a following stroke, what is used? When two vowels precede *n*, what is used? When *iss* ends a form and is immediately preceded by *n* and a straight stroke, what is done? Can this be done if there is a vowel between the *n* and *is*? Why not? Is this true of *ses*, *steh* and *ster*? Illustrate each. Does this apply to curves? Why not? Is *ses*, *steh* or *ster* placed within this hook? Illustrate. When *n-iss* occur between strokes, how is the *iss* shown? Illustrate. Where is this hook read on halved strokes? On lengthened strokes? In certain cases and to avoid difficult joinings, what is done? When *iss* immediately follows *n* within a form, what is done? When it is impossible or difficult to show the circle within the hook, what is done? When concurrent *ns* occur, which does the hook usually represent? When *ment* would follow a preceding hook, what is allowable to be done, when such joining would be difficult? Where *n-iss* immediately precedes *ment*, what is allowable? Should this privilege be taken advantage of generally? Read first line Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. By what is *n-hook* represented in nomenclature on full strokes? Halved? Lengthened? *N-hook-iss* on full strokes? Halved? Lengthened? Give nomenclature for first line of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Read first sentence of Chapter V. Second. Third. Fourth. Give nomenclature for first sentence. Second. Third. Fourth.

LESSON VI.

¶ 1. *N-hook* WORD-SIGNS.

<i>pn</i>	upon	<i>is-tn</i> ³	circumstantial	<i>gn</i> ³	began
	happen		denominate-		
<i>pn</i> ³	punish-ment	<i>dn</i> ¹	tion	<i>gns</i> ¹	organize
<i>pns</i> ³	happiness	<i>fn</i> ¹	religion	<i>fn</i>	phonography†
<i>is-pn</i>	spoken	<i>fn</i>	general-ly	<i>fnd</i> ³	found* foundation
<i>ses-pn</i>	suspension	<i>fn</i> ³	imagine-ation	<i>vn</i>	have been
<i>bnt</i> ¹	behind combined	<i>j¹-is</i>	religious	<i>dhn</i> ¹	within
<i>bn</i> ¹	combine- ation	<i>jnt</i>	gentlemen	<i>mn</i> ¹	morning
<i>bn</i>	been	<i>jnt</i> ³	gentleman	<i>mbn</i>	may have been
<i>bn</i> ³	to have been	<i>is-kn</i> ¹	consequential	<i>mnt</i> ³	movement
<i>tn</i> ¹	between	<i>kn</i>	countrymen question can	<i>is-mn</i>	examine-ation
<i>tns</i> ¹	witness	<i>kn</i> ³	countryman	<i>nn</i> ¹	opinion
<i>tns</i> ³	at once	<i>knt</i> ¹	kind cannot	<i>ngnt</i>	England
<i>tn³</i>	at hand	<i>knt</i>	county	<i>ln</i>	learn
<i>is-tn</i>	extension	<i>gn</i> ¹	begin-ning organ	<i>wern</i>	workmen
<i>is-tns</i> ³	circumstance	<i>gn</i>	begun	<i>wern</i> ³	workman

* Unvocalized form.

† *Fn-k*—phonographic; *fn-ar[r]*—phonographer.

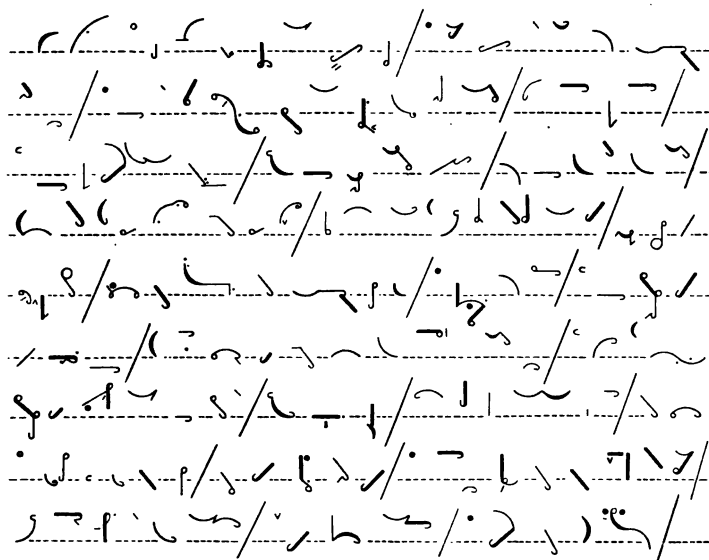
¶2. CONTRACTIONS.

<i>dn²</i> <i>ard</i> downward*	<i>r- wernt</i> requirement†	<i>nd¹-is- pns</i> indispensable
<i>fn¹-n</i> financial	<i>is-b- is-tn</i> substantial- iate	<i>nt¹- jns</i> intelligence
<i>nd¹- pnt</i> independent-ence	<i>n- kn-b</i> unquestionable-y	<i>nt¹- jnt</i> intelligent
<i>n¹- bnt</i> inhabitant	<i>nd-is- tnt²</i> understood†	<i>d²-is- mnt</i> advertise- ment†
<i>ar¹- jn</i> origin-al	<i>nd-is- tnt²</i> understand†	

* Unvocalized form.

† Combined word-sign and word-form.

¶3. READING EXERCISE.

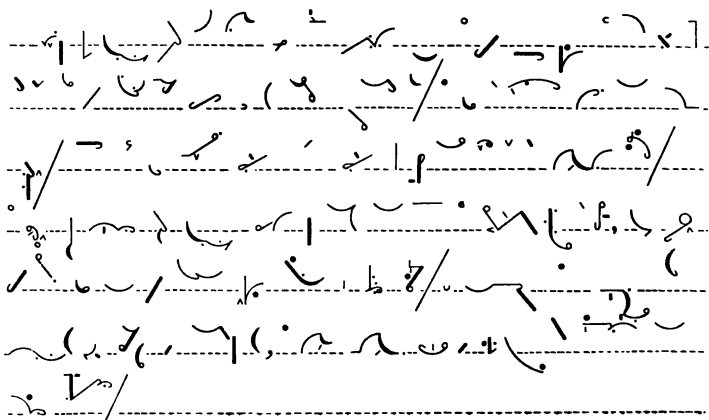


¶4. WRITING EXERCISE.

The time is at hand and the punishment imminent. He is an indispensable workman in the vineyard. The workmen began at once

upon a substantial foundation for the residence of the intelligent gentleman. We are within the domain of what we may denominate an original inhabitant of the country. I understand you expect to witness an unquestionable downward tendency in financial matters when this movement is organized. We unquestionably understood the question to turn upon religion generally. It was said to have been the opinion of our countryman, that an examination of the denomination to substantiate the charge, should have been begun at once. The general suspension of the bank spoken of happened this morning. The requirement has been found to be unnecessary. If the extension is made, we imagine consequential damages must result. The gentlemen are quite religious. Intelligence is much improved by learning phonography. The countrymen may examine into the circumstances, but cannot punish anybody. The organ of the independent party is published in England. The origin of happiness is in the imagination. The combination may have been organized in the beginning to obtain independence. We can give you all kinds of advertisements. The evidence is all circumstantial. They will begin to combine between now and morning. They have combined behind the hill.

OUR SHORTHAND STORY.—CHAPTER VI.



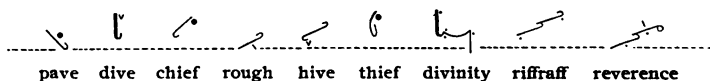
REVIEW QUESTIONS.

Read first column of word-signs forward. Backward. Second column forward. Backward. Third column forward. Backward. All the word-signs forward. Backward. Give nomenclature for first column. Second. Third. Read first column contractions forward. Backward. Second column forward. Backward. Third column forward. Backward. All of contractions forward. Backward. Give nomenclature for first column. Second. Third. Read first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Twenty-first. Twenty-second. Twenty-third. Give nomenclature for first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Twenty-first. Twenty-second. Twenty-third. Give nomenclature for first sentence of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Read first sentence of Chapter VI. Second. Third. Fourth. Fifth. Give nomenclature for first sentence. Second. Third. Fourth. Fifth.

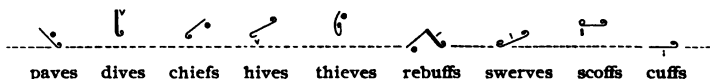
LESSON VII.

THE *f*-hook PRINCIPLE.

¶1. A small *final* hook, on the circle side of straight and a long *final* hook on the inside of curved consonants, represents a following *f* or *v*. This hook is seldom used on curved strokes, except in cumulative phrasing. (See Lesson VI, Third Grade.)



¶2. *Is* must be shown inside this hook.



¶3. *Ef* or *vee* must be used whenever *f* or *v* is followed by a vowel which cannot be written before a following consonant.



¶4. When this hook is used on a halved stroke, the *f* or *v* it represents immediately precedes the added *t* or *d*; and no vowel can come between the *f* or *v* and the *t* or *d*.



¶5. In the following and similar words, the rule, (that, when *st-vowel* begin a word, *steh* is used,) does not apply.

stone stain stint stand stiff stuffed stove stoved

¶6. WORD-SIGNS AND CONTRACTIONS.

<i>pf</i> poverty	<i>df-p</i> develop-ment	<i>rfls</i> hereafter
<i>bf</i> before	<i>n-df</i> indiffer-ence, endeavor	<i>r-is-pf</i> respectful
<i>b-f</i> above	<i>chf</i> whichever	<i>ldf</i> I have
<i>tf</i> whatever	<i>gf</i> govern-ment	<i>ddf</i> awful-ly
<i>df</i> differ-ent-ence	<i>rf</i> arrive-al	<i>jdf</i> whoever

¶7. READING EXERCISE.

Handwritten shorthand exercises on ruled lines, showing various word signs and contractions.

¶8. WRITING EXERCISE.

Beef tough Jove chafe coif gaff calf rife rave behoof hove tough-
ness divine advance adventure adventitious advent deafen defiant

diphthong divide deviate defied defend beefy Duffy rafts repaved
dived raved stoned stained stone stiffness staff.

We will arrive and be respectful, whichever way we go. See that I have notice of the arrival of whoever comes. I heard an awful noise in the woods. Whatever difference is made hereafter, endeavor to govern yourself by it. He is absolutely indifferent to poverty. In what way does your government differ from ours? He has developed a calm indifference. When we get above the fog we may see the development. It is not as it was before; it is very different.

¶9. NOMENCLATURE.

F-HOOK: Represented on full strokes and oids by adding *f* to representation of stroke: *pf, bf, thf, pdf*, etc.

Spoken: pef, bef, thef, poidf, etc.

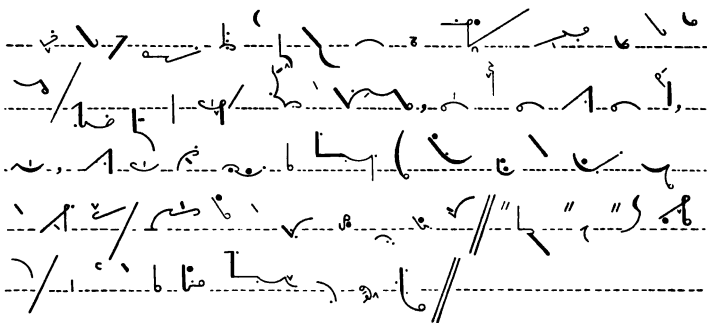
On halved strokes, by *fl* added to representation of stroke:

pft, kft, etc.

Spoken: pest, keft, etc.

OUR SHORTHAND STORY.

CHAPTER VII.



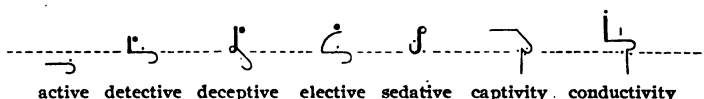
REVIEW QUESTIONS.

By what may *f* or *v* be represented on a straight stroke? On which side of the stroke? On a curved stroke? When *is* follows this hook, how is it shown? When *f* or *v* is followed by a vowel which cannot be placed before a following stroke, what is used to represent the *f* or *v*? When this hook is used on halved stroke, where is it read? In what cases does the rule, that, when *st-vowel* begin a word, *stek* is used, not apply? Where is that rule given? Read the first column of word-signs and contractions forward. Backward. Second column forward. Backward. Third column forward. Backward. Give nomenclature for first column. Second. Third. Read first line of Reading Exercise. Second. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Give nomenclature for first line. Second. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Give first line of Writing Exercise by nomenclature. Second. Third. Fourth. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Read first sentence of Chapter VII. Second. Third. Fourth. Fifth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. By what is *f-hook* represented on full strokes in nomenclature? On halved strokes?

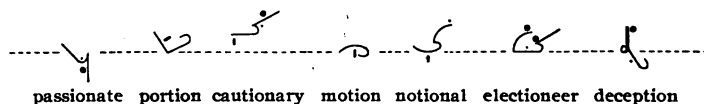
LESSON VIII.

THE *tive*, *shon* AND *eshon* HOOKS.

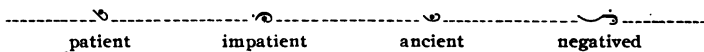
¶1. *Tive* may be represented on straight strokes by a *large final hook* on *n-hook* side. This hook is called *tive-hook*.



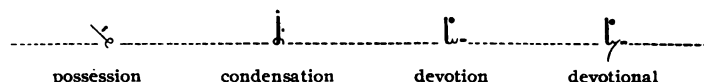
¶2. The syllable *shon*, (spelled *tion*, *sion*, *cion*, etc.,) is represented, on straight strokes, by a *large final hook* on the circle side, and on curved strokes, by a *large final hook* on the inside of the curve. This hook is called *shon-hook*.



¶3. When the *shon-hook* or *tive-hook* is used on halved strokes, the *shon* or *tive* precedes the added *t* or *d*.



¶4. When a circle, loop or hook, is followed by a *vowel and shon*, a small back-hook is used to represent *shon*. The exact vowel sound cannot be shown, but only whether it is light or heavy by a light or heavy dot or dash beside the hook. This hook is called *eshon-hook*.



¶5. *Is* must be shown inside these hooks.

 f. j. v. w. u. y. z.

 detectives sedatives passions portions cautions motions positions devotions

¶6. WORD-SIGNS AND CONTRACTIONS.

<i>btv</i>	--- objective	<i>rshn</i>	--- recollection
<i>bshn</i>	--- objection	<i>r-is-ptv</i>	--- respective
<i>is-btv</i>	--- subjective	<i>r-ptv</i>	--- representative
<i>is-bshn</i>	--- subjection	<i>r-pshn</i>	--- representation
<i>p-bshn</i>	--- publication	<i>fshn</i> ³	--- affection
<i>is-pshn</i>	--- exception	<i>s-is-eshn</i>	--- association
<i>is-tshn</i> ¹	--- situation	<i>mshn</i>	--- mention
<i>is-tshn</i> ³	--- satisfaction	<i>nshn</i> ¹	--- information
<i>is-jtv</i>	--- suggestive	<i>n¹-v-is-eshn</i>	--- investigation
<i>is-jshn</i>	--- suggestion	<i>l-jtv</i>	--- legislative
<i>j-is-p-is-eshn</i>	--- juxtaposition	<i>l-jshn</i>	--- legislation
<i>jns-eshn</i>	--- generalization		

¶7. READING EXERCISE.

 f. j. v. w. u. y. z.

 f. j. v. w. u. y. z.

 f. j. v. w. u. y. z.

 f. j. v. w. u. y. z.

¶8. WRITING EXERCISE.

Consecutive receptivity executives constitutive lotions revisions visionary negation occasioned auctioned motioned secession positions accusations decisions incisional.

The suggestion of the committee on representation met with objection by some of the representatives. The situation was suggestive of war. The satisfaction upon the publication in juxtaposition of the reports of the officers of the association was general. The subordinate representative at last came under subjection. The subjective and objective points of view are essentially distinct. My recollection of the investigation of the respective legislative agents is dim. The generalization of the information was mentioned. It will be an exception, if the legislation is passed? His affection was deep and lasting.

¶9. NOMENCLATURE.

TIVE-HOOK: Represented by *tv* added to representation of stroke ;
ptv, btv, etc.

Spoken: peetive, beetive, etc.

On halved strokes, by *tvt* added to representation of stroke ;
gtvt, etc.

Spoken: gaytvt, etc.

SHON-HOOK: Represented by *shn* added to representation of stroke ;
pshn, nshn, etc.

Spoken: peeshon, enshon, etc.

On halved strokes, by *shnt* added to representation of stroke ;
pshnt, nshnt, etc.

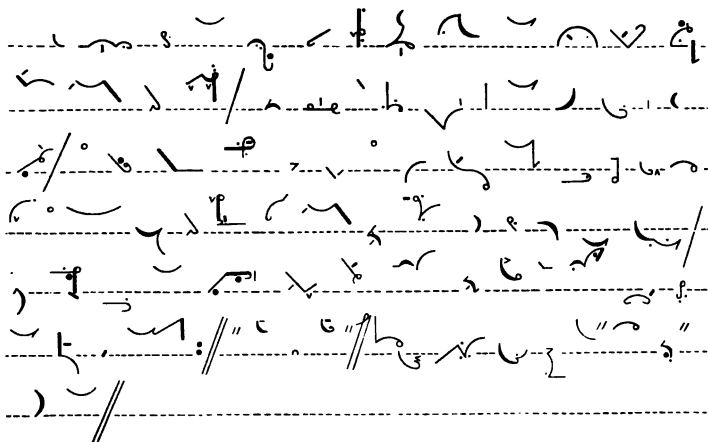
Spoken: peeshont, enshont, etc.

ESHON-HOOK: Represented by *eshn* shown as a separate syllable ;
p-is-eshn, df-eshn, etc.

Spoken: eshon.

OUR SHORTHAND STORY.

CHAPTER VIII.



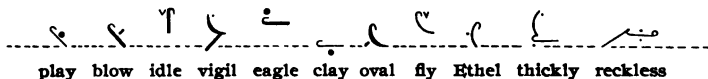
REVIEW QUESTIONS.

By what is *tive* represented on straight strokes? On which side? Is this hook used on curves? Is it used between strokes? Is it used on halved straight strokes? By what is it represented in nomenclature? By what is *shon* represented? On which side of straight strokes? Curves? Is it used on halved strokes? Give its nomenclature? How is *iss* shown following either of these hooks? By what is *eshon* represented after *is*, *steh* or *ster*? After a hook? Give its nomenclature. How is *iss* shown after this hook? Give first column of word-signs and contractions forward. Backward. Second column forward. Backward. Give first column by nomenclature. Second. Read all single words in Reading Exercise. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Give nomenclature for single words. For first sentence. Second. Third. Fourth. Fifth. Sixth. Give nomenclature for first line of Writing Exercise. Second. Third. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Read first sentence of Chapter VIII. Second. Third. Fourth. Fifth. Sixth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth.

LESSON IX.

THE *l*-hook PRINCIPLE.

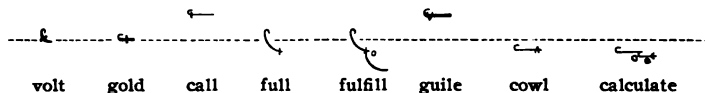
¶1. A *small initial* hook represents *l* following the stroke to which it is prefixed. This hook is turned on the right or upper side of straight and on the inside of curved strokes. It is not used on *es*, *zee*, *ar*, *way*, *hay*, *el*, *lay*, *ish*, *zhay*, *em*, *emp*, *en*, *ing* and *ray*.



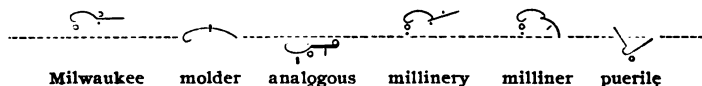
¶2. A dot vowel may be shown between the stroke and hook by changing the dot into a circle and placing it, in its proper position, before the stroke, if the dot is heavy, and after, if it is light.



¶3. A dash vowel may be struck through the stroke, when it comes between the stroke and the hook, in its proper position, at right angles with the stroke. A diphthong is struck through in its proper position and direction.



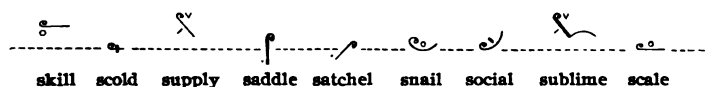
¶4. On *m*, *n* and *ray*, a large initial hook represents *l* following the consonant to which it is prefixed. The *l*-hook is enlarged on these strokes to distinguish that hook from the *weh*-hook.



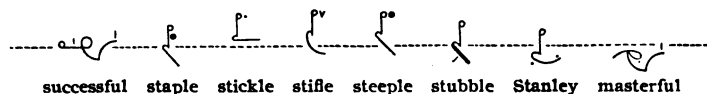
¶5. This hook is prefixed to *shay*; but is not used on *ish*. This rule furnishes a distinction between this hook and the *r-hook*, (presented in the following lesson,) when used upon this consonant.



¶6. *Iss* must be shown within this hook at all times.



¶7. *Ses*, *steh* and *ster* are not placed within this hook. Neither *ses*, *steh* nor *ster* is placed *within* any hook.



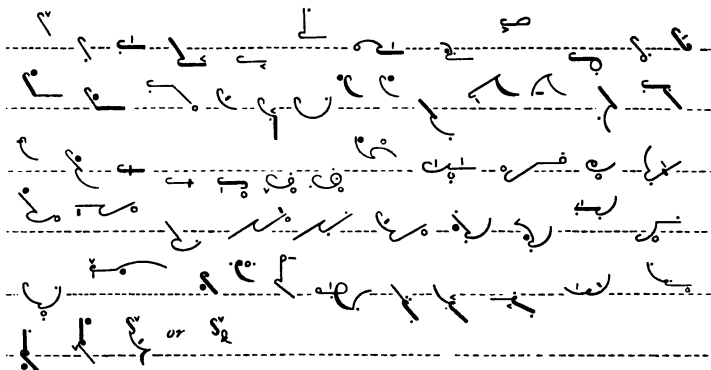
¶8. This hook must be shown as fully as possible following *iss* within forms. It is often necessary to vary the inclination and curvature of strokes, and for the circle sometimes to assume the form of a loop; but, as the loops are not placed within hooks, no conflict arises.



¶9. This hook must not be joined to a preceding hook. This rule applies to all hooks; that is, it is not allowable to join two hooks together, except where the joining makes an acute angle; and very few such instances occur.



¶ 10. READING EXERCISE.



¶ 11. WRITING EXERCISE.

Plow blew clay glee glow gloom tackle snugly glasses plains
 cliffs block pluck clapping flew fleeces flesh bevel deathly wrath-
 ful gale annals analogy unlike relish relapse animal purely tunnel
 channel spiral neuralgia boyishly rashly facial sickle civil stable
 feasible visible display adducible causable phthisical unsocially
 plausible disdainful painful.

¶ 12. NOMENCLATURE.

L-HOOK: Add *l* to representation of stroke; *pl*, *bl*, *nl*, etc.

Spoken: *pel*, *bel*, *nel*, etc.

On halved strokes, add *ll* to representation of stroke; *plt*, *bll*, *nll*, etc.

Spoken: *pelt*, *belt*, *nelt*, etc.

On lengthened strokes, add *ltr* to representation of stroke; *fltr*, *mltr*, etc.

Spoken: *feltr*, *meltr*, etc.

With *n-hook*, *f-hook*, *tive-hook* and *shon-hook*, add *ln*, *lf*, *ltv*, *lshn* to representation of stroke; *pln*, *plf*, *pltv*, *plshn*, etc.

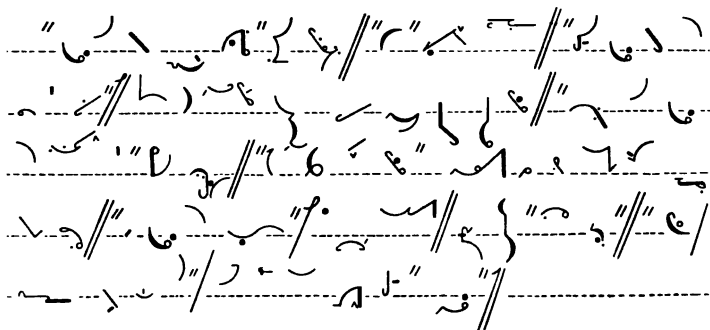
Spoken: *peln*, *pelf*, *peltive*, *pelshon*, etc.

Same on halved strokes, further add *t*; *plnt*, *plft*, *pltvt*, *plshnt*.

Spoken: *pelnt*, *pelft*, *peltivt*, *pelshont*.

OUR SHORTHAND STORY.

CHAPTER IX



REVIEW QUESTIONS.

By what is *l* represented except on *m*, *n* or *ray*? On which side of straight strokes? Curves? On what strokes is it not used? Is it used between strokes? By what is it represented in nomenclature? Illustrate? Is this hook read before or after the stroke to which it is prefixed? How is a heavy dot vowel shown between the stroke and hook? How does this differ from vocalization for double lengths? A light dot vowel? How does this differ from that vocalization? A dash vowel or diphthong? How does this differ? By what is *l* represented on *em*? *En*? *Ray*? Why is it a large hook? How is *iss* shown in connection with this hook? If *iss* is shown within this, how is it read? Is *ses* placed within this hook? *Sleh*? *Ster*? May two hooks be joined? Why not? Read first line of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Give first line by nomenclature. Second. Third. Fourth. Fifth. Sixth. Give first line of Writing exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Read first sentence of Chapter IX. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth.

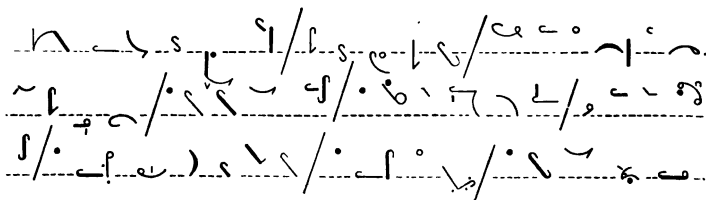
LESSON X.

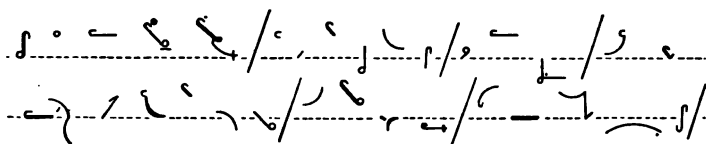
¶1. WORD-SIGNS AND CONTRACTIONS.

<i>tl</i>  tell*	<i>d</i>  defendant
<i>tl³</i>  at all	<i>plnt³</i>  applicant
<i>tl³-ste</i>  at least	<i>plshn³</i>  application
<i>tlⁿ³</i>  at length	<i>dlⁿ¹</i>  delinquent-cy
<i>kl¹</i>  equal-y*	<i>dl</i>  deliver-y
<i>kl</i>  difficult-y	<i>dlⁿs</i>  deliverance
<i>pl</i>  people	<i>ml³</i>  family
<i>bl</i>  belong	<i>gl-is</i>  glorious
<i>bl</i>  believe	<i>gl</i>  glory
<i>blf</i>  belief	<i>gl¹¹</i>  guilt-y
<i>blt¹</i>  ability	<i>dt¹-kl</i>  identical
 build-t*	<i>kl¹¹</i>  quality
<i>blt</i>  beheld	<i>nl¹-is</i>  unless
<i>plnt</i>  plaintiff	

* Unvocalized form.

¶2. READING EXERCISE.



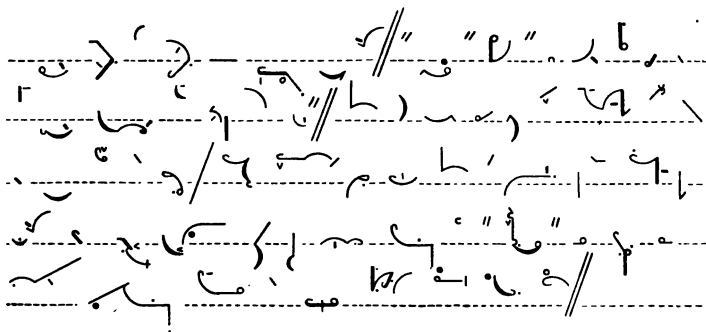


13. WRITING EXERCISE.

The stories of the plaintiff and defendant are difficult to harmonize. The quality of the goods is not at all equal to the statement of the agent; at least, that is my opinion. We waited for the delinquent, and, at length he arrived. It is my belief that the ability of the applicant is unquestionable. This application, I believe, belongs to the family. We beheld the glory of the Lord. We will build a glorious building; when it is completed, it will be a lasting monument. Behold, the guilty man escaped! The people believe in a deliverance. We have built upon a solid foundation. The delinquency has caused the difficulty. We must insist on the delivery of the identical article. Tell him, that, unless he delivers it, he admits his guilt. It is equally absurd and ridiculous.

OUR SHORTHAND STORY.

CHAPTER X.



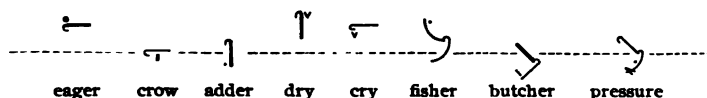
REVIEW QUESTIONS.

Give first column of word-signs and contractions forward. Backward. Second column forward. Backward. Give first column by nomenclature. Second column. Read first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Give nomenclature for first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Give nomenclature for first sentence of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Read first sentence of Chapter X. Second. Third. Fourth. Give first sentence by nomenclature. Second. Third. Fourth.

LESSON XI.

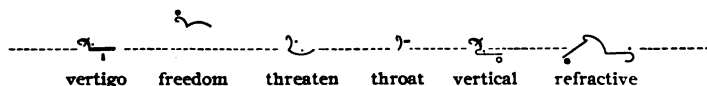
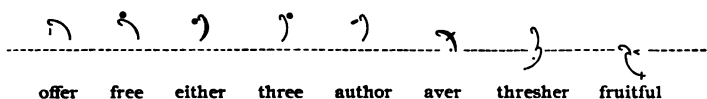
THE *r-hook* PRINCIPLE.

¶1. A *small initial hook* represents *r* following the consonant to which it is prefixed. It is turned on the left or under side of straight and inside of curved strokes. It is only used on *pee, bee, tee, dee, chay, jay, kay, gay, ef, vee, ith, dhe, ish, em* and *en*.



¶2. The vocalization of this hook is the same, in all respects, as of the *l-hook*.

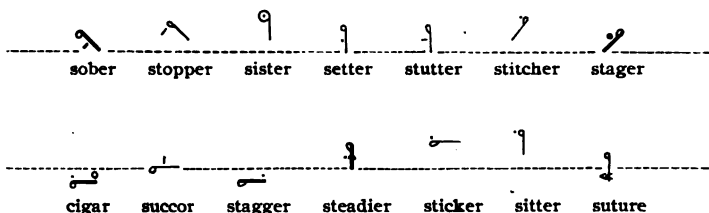
¶3. *Ef, vee, ith* and *dhe* are *turned over* when this hook is prefixed, to avoid conflict with the *l-hook* on these strokes.



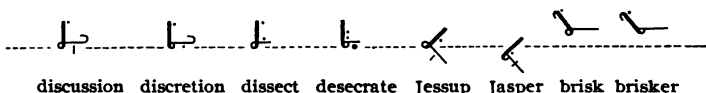
¶4. *Em* and *en* are made *heavy* when the *r-hook* is prefixed, to distinguish this hook from the *weh-hook* upon these strokes.



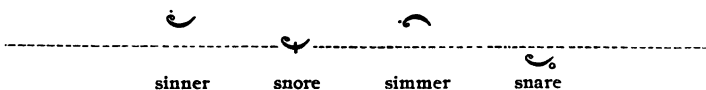
¶5. On *straight* strokes, *iss*, *ses* and *steh* are put in the place of the *r-hook* to indicate *r* following the stroke. *Ster* is not so used.



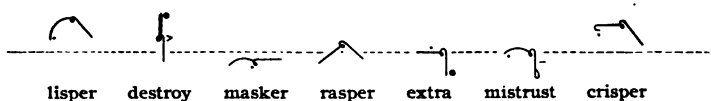
¶6. The above rule will also apply as to *iss* between two straight strokes, its unusual position being sufficient indication of the presence of the *r*.



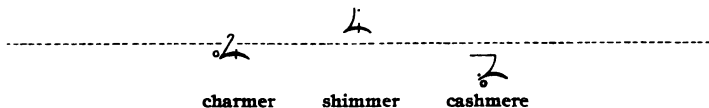
¶7. *Iss* must be shown inside this hook on curved strokes.



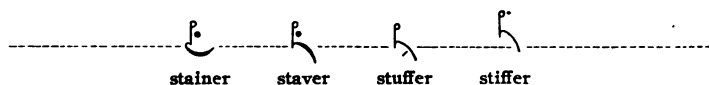
¶8. This hook must be shown as fully as possible following *iss* within forms. This may sometimes apply to *ses* between two straight strokes. (See Reading Exercise.)



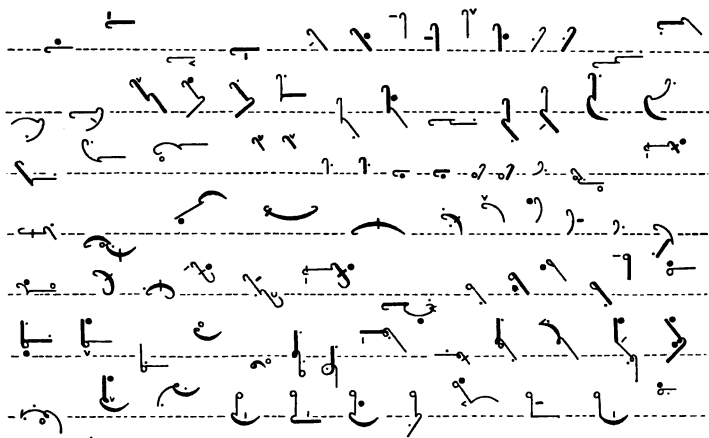
¶9. Occasionally, the heavying of *m*, (where the *r-hook* cannot be shown,) will be sufficient indication of the presence of *r*; the *r-hook* vocalization may be added.



¶10. *Ses*, *steh* and *ster* are not placed within this hook.



¶11. READING EXERCISE.



¶12. WRITING EXERCISE.

Euchre ogre gray aper brow brew utter eider aider tree Troy
tray true draw drew croaker proper grabber prober abridger trooper

tripper dropper grapple dribble travel flagger plugger mail-car
 prayed bread brad brought tried dried cried grit grade shrewd
 critical corporate rimmer roomer nurture mortar very fro threw
 thread fright fruit-car threatened aversion oppression operative
 corroboration supper sobber stepper suitor sadder soaker disgraced
 discourse basker snort signer sooner prosper out-strip disastrous
 dayspring pastry bowstring gastric tapestry orchestra mousetrap
 atmosphere poisoner stoner strapper striker soprano streak struck
 string strong.

¶13. NOMENCLATURE.

R-HOOK: By *r* added to representation of stroke; *pr*, *br*, *nr*, etc.

Spoken: *per*, *ber*, *ner*, etc.

WITH *iss* ON STRAIGHT STROKES: By prefixing *s* to representation of stroke and adding *r*, *spr*, *str*, etc.

Spoken: *ispr*, *istr*, etc.

WITH *steh* ON STRAIGHT STROKES: *stehpr*, *stetr*, etc.

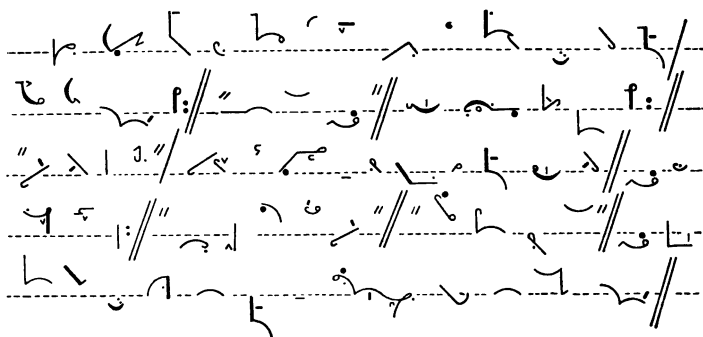
Spoken: *stehpr*, *stetr*, etc.

WITH *ses* ON STRAIGHT STROKES: *sespr*, *sestr*, etc.

Spoken: *sespr*, *sestr*, etc.

OUR SHORTHAND STORY.

CHAPTER XI.



REVIEW QUESTIONS.

By what is *r* shown on straight strokes? On which side? On curved strokes? On what strokes is it not used? By what is it represented in nomenclature? Is it used between strokes? What is done to *m* and *n* when this hook is used upon them? Why? Where is this hook read. How is a heavy dot vowel shown between the stroke and this hook? How does this differ from the vocalization of the *l*-hook? How does it differ from the vocalization for double lengths? A light dot vowel? How does this differ from vocalization for double lengths? A dash vowel or diphthong? How does this differ? When *iss* is used before this hook on straight strokes, what is done? On curves? When *ses* is used on straight strokes? On curves? *Steh* on straight strokes? On curves? *Ster* on straight strokes? On curves? By placing *iss* in an unusual position between two straight strokes, what is shown? When *iss* is used with this hook on curved strokes, how is it shown? Is *steh* so used? *Ses?* *Ster?* When *iss* is used with this hook between strokes, how is it shown? *Ses?* When this hook cannot be shown on *m*, what is done? Read first line Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Give nomenclature for first line. Second. Third. Fourth. Fifth. Sixth. Seventh. Give nomenclature for first line of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Read first sentence of Chapter XI. Second. Third. Fourth. Fifth. Sixth. Seventh. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Give nomenclature for *sober*. *Sitter*. *Stutter*. *Sister*. Is *ster* put in place of the *r*-hook?

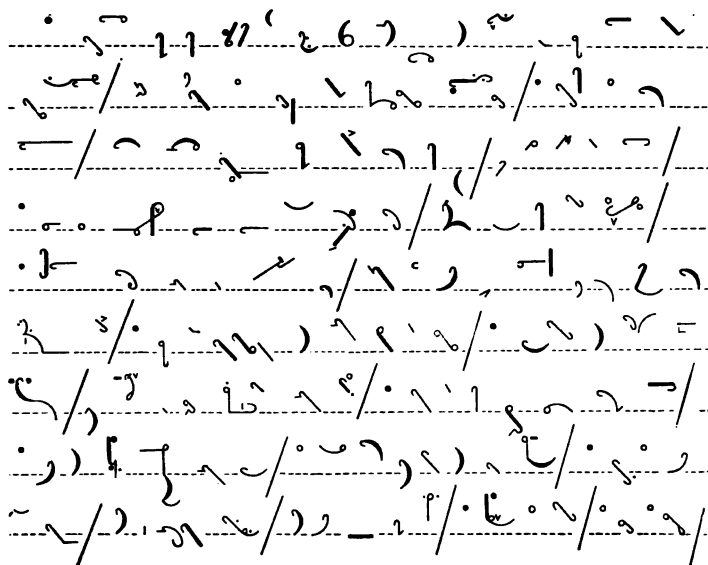
LESSON XII.

¶ I. WORD-SIGNS.

<i>pr</i> ¹ --- \ proper	<i>trl</i> --- toward	<i>frn</i> --- ∩ furnish furniture
<i>pr</i> --- \ principle-al	<i>strf</i> ³ --- } extra- gant-ance	<i>frshn</i> ³ --- ∩ fraction
<i>pr</i> ³ --- \ practice-al	<i>dr</i> ¹ --- doctor	<i>vr</i> ¹ --- ∩ over
<i>prt</i> ¹ --- \ particular	<i>dr</i> --- direct dear	<i>vr</i> --- ∩ very* every*
<i>prt</i> --- \ opportunity pretty	<i>dr</i> ³ --- during dark	<i>vr</i> ³ --- ∩ favor
<i>pr³.kl</i> --- \ practicable	<i>sdr</i> --- consider	<i>vrt</i> ³ --- ∩ virtue
<i>prn</i> --- \ compre- hension	<i>drrn</i> ¹ --- doctrine	<i>thrt</i> ¹ --- authority
<i>prnt</i> --- \ comprehend	<i>chrt</i> ³ --- charity	<i>thrt</i> ³ --- ∩ throughout
<i>prn</i> ³ --- \ apprehension	<i>jr</i> --- danger	<i>dhr</i> --- ∩ there, their, they are
<i>prnt</i> ³ --- \ apprehend	<i>kr</i> ¹ --- decree	<i>dhr</i> ³ --- ∩ other
<i>prft</i> ¹ --- \ profit	<i>kr</i> --- care	<i>shr</i> --- ∩ sure-ly
<i>prf</i> ¹ --- \ perfect professor	<i>skr</i> ¹ --- describe	<i>zhr</i> --- ∩ pleasure
<i>spr-is</i> --- \ express surprise	<i>skrt</i> --- secretary	<i>zhr</i> ³ --- ∩ measure
<i>sprnt</i> --- \ superintend- ent-ence	<i>krrn</i> ¹ --- christian- ity	<i>mr</i> ¹ --- remark Mr.
<i>br</i> --- \ member remember	<i>gr</i> ¹ --- degree	<i>mr</i> ¹ -is --- Mrs.
<i>br</i> ³ --- \ number brother	<i>fr</i> --- from	<i>nr</i> --- ∩ manner
<i>tr</i> --- truth	<i>frnt</i> --- frequent	<i>sprns</i> --- ∩ experience

* Unvocalized form.

¶2. READING EXERCISE.



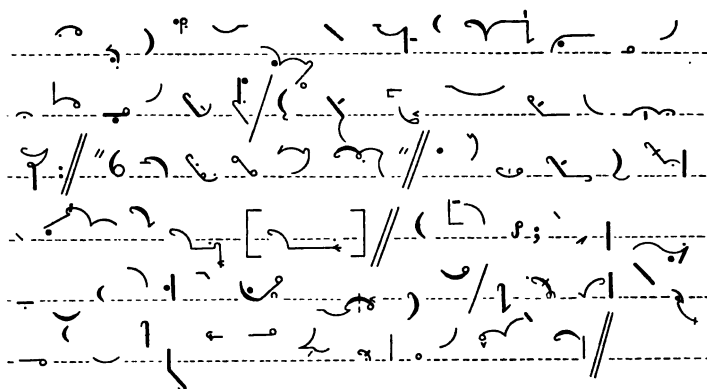
¶3. WRITING EXERCISE.

By virtue of extravagance no profit has accrued during his direct superintendence. They are very sure their secretary is perfectly reliable. They were there frequently. Great care was used throughout every department. Truth is stronger than falsehood. The superintendent will superintend the furnishing of the office. I remember, with surprise and pleasure, the charity of the professor. It is not practicable. Mrs. Gregory is particularly pretty and extravagant. We will put a practical plan into practice in the principal cities when the proper opportunity arrives. A number of the members are in favor of the measure upon principle and will bring others over to their views. Mr. Draper's manner toward his brother was peculiar. He has removed but a fraction of the furniture from the express

office. To what degree will the decree affect the doctor? The doctrine of christianity is dear to the christian. I will describe what I consider to be the danger. His comprehension is dark. Do you comprehend his apprehension? I apprehend his authority is null and void. Experience is necessary to success.

OUR SHORTHAND STORY.

CHAPTER XII.



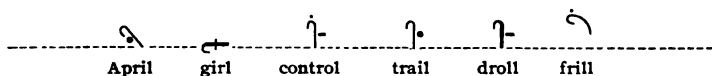
REVIEW QUESTIONS.

Read first column of Word-signs forward. Backward. Second column forward. Backward. Third column forward. Backward. The three columns forward. Backward. Give first column by nomenclature. Second. Third. Read first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Give first sentence of Reading Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Twentieth. Give first sentence of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. Eighteenth. Nineteenth. Read first sentence of Chapter XII. Second. Third. Fourth. Fifth. Sixth. Read entire Chapter. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth.

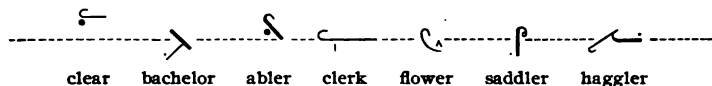
LESSON XIII.

THE *rel-hook* AND *ler-hook* PRINCIPLE.

¶1. By enlarging an *r-hook*, *l* is added. This hook is called *rel-hook*. (See ¶4, p. 54.)



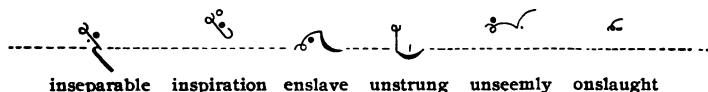
¶2. By enlarging an *l-hook*, *r* is added. This rule is not applied to an *l-hook* on *em*, *en* or *ray*, as the hook on those strokes is already large. This hook is called *ler-hook*. (See ¶4, p. 54.)



¶3. The vocalization of these hooks is the same as if the *r* or *l* were added by a full stroke instead of by enlarging the hook; that is, the vowel which precedes the *r* or *l*, added by enlarging, is placed after the stroke to which the large hook is prefixed.

THE *in-hook* PRINCIPLE.

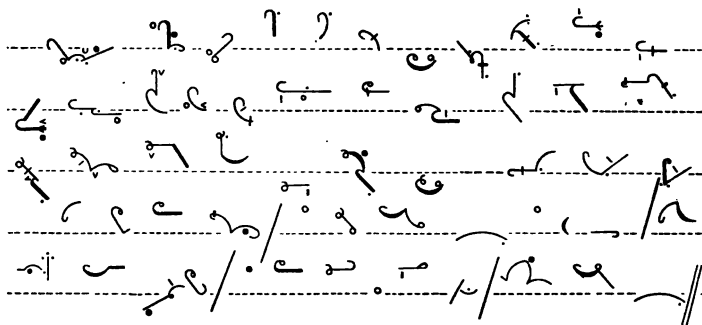
¶4 The syllable *in*, *en*, *un* or *on*, if followed by *is*, may be indicated by a *small initial back hook*, when necessary to avoid turning the circle on the back of *en*. This hook is called *in-hook*.



¶5. WORD-SIGNS AND CONTRACTIONS.

<i>is-plr</i> _____		explore	<i>is-glr¹</i> _____		singular-ity
<i>is-plrshn</i> _____		exploration	<i>nr¹-f-is</i> _____		in reference
<i>in-sprns</i> _____		inexperience	<i>nr¹-gt</i> _____		in regard
<i>in-skrshn¹</i> _____		inscription	<i>nr¹-is-p</i> _____		in respect

¶6. READING EXERCISE.



¶7. WRITING EXERCISE.

Preliminary controller drawl frail mackerel enthrallment collar secular traveler clergy floor flare settler Clark jocular buckler straggler gambler dabbler clairvoyance stickler unsuppressed unceremonious insecure unscrupulous enslaver inseparably insuppressible ensnare pearly barley flowery (See ¶4, p. 54).

He is an expert in respect to such matters. We had a discussion in regard to the singularity of the inscriptions found during the exploration. His inexperience in reference to the matter is now apparent. It is a singular coincidence. We should explore the cavern.

§8. NOMENCLATURE.

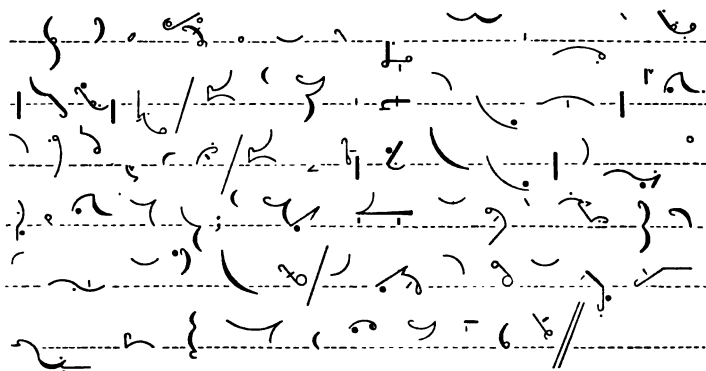
LER-HOOK: By adding *lr*; *plr*. Spoken: *Pelr* or *pler*.

REL-HOOK: By *rl* added; *pri*. Spoken: *Perl* or *prel*.

IN-HOOK: By separate syllable *in*. Spoken: *In*.

OUR SHORTHAND STORY.

CHAPTER XIII.



REVIEW QUESTIONS.

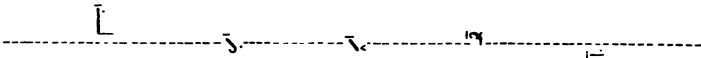
Describe the *rel-hook*. Give a word showing its use. Describe the *ler-hook*. Illustrate. Explain the vocalization of these hooks. Illustrate. Give a word where either could not be used. Explain. Can the *rel-hook* be used where *l* is the last consonant and followed by a vowel? Why not? Can the *ler-hook* be used where *r* is the last consonant and followed by a vowel? Why not? What kind of a hook is the *in-hook*? Before what is it used? When is it to be used? What does it represent? Give a word in which it represents *in*. *En*. *Un*. *On*. Give the word-signs and contractions forward, Backward. By what is the *rel-hook* represented in nomenclature? *Ler-hook*? *In-hook*? Give the word-signs and contractions by nomenclature. Give first line of Reading Exercise by nomenclature. Second line. Third. First sentence. Second. Third. Fourth. Fifth. Read first line. Second line. Third. First sentence. Second. Third. Fourth. Fifth. Give first line of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. First sentence. Second. Third. Fourth. Fifth. Give first sentence of Chapter XIII by nomenclature. Second. Third. Fourth. Read first sentence. Second. Third. Fourth.

LESSON XIV.

PREFIXES.

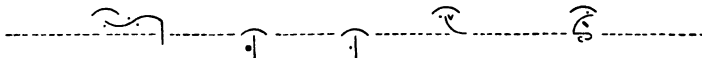
¶1. The following *prefixes* do not govern the position of the first stroke, which is placed in the position of the first accented vowel in the remainder of the word.

¶2. The syllables *contra*, *contro* or *counter* are shown by *koid* or *toid* in place of *con-dot*.



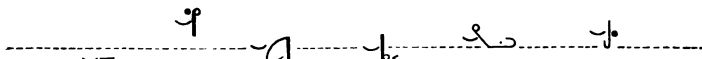
contradict contraband contribute controvert counteract

¶3. Where *magn* begins a word, it is shown by putting *m* in the *sixth position* to the remainder of the word.



magnanimity magnate magnet magnify magniloquent

¶4. The syllables *inter*, *intro* or *enter* are shown by placing *net* in *fifth position* about the middle of the first stroke in the remainder of the form. It is sometimes allowable to join this prefix.



interact intercede interlude introduce introspection entertain

AFFIXES.

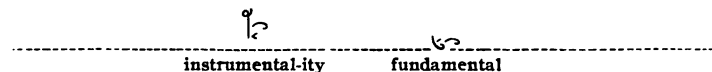
¶5. The syllables *ible-y* or *able-y* are shown by joining *bee*, where *bel* cannot be easily joined.



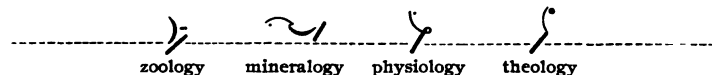
¶6. *Lessness* is shown by *ses* in *fifth* or *sixth* position.



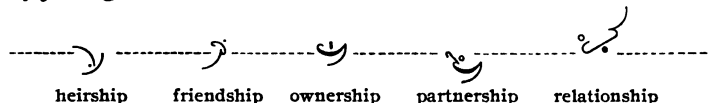
¶7. *Mental* or *mentality* is shown by *ment* in *fifth* position.



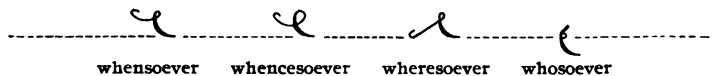
¶8. *Ology* or *alogy* is shown by *jay* in *fifth* position. In frequent words, it is allowable to join this affix.



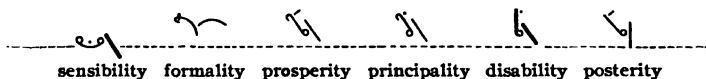
¶9. *Ship* is shown by placing *ish* or *shay* in the *sixth* position, or by joining either.



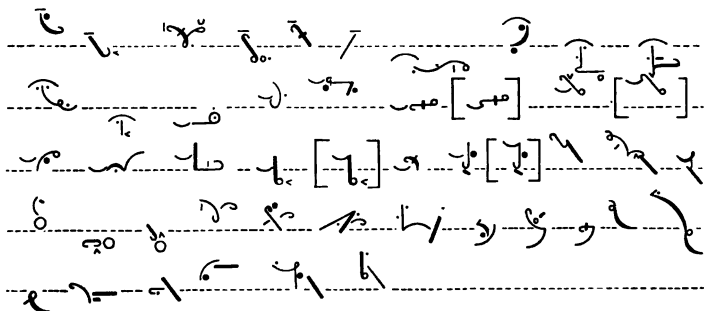
¶10. *Soever* is shown by joining *iss-vee*.



¶11. A great many affixes are shown by placing in the *fifth position* the stroke representing the first consonant in the part of the word thus represented.



¶12. READING EXERCISE.



¶13. WRITING EXERCISE.

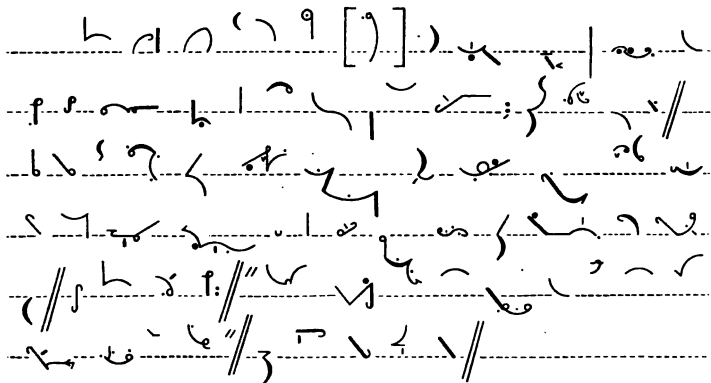
Controvention contributor controversion counterbrace counterfeit
 countermand countermine counterpart counterplot counterpoint
 countersign magnanimously magnesium magnetic magnificence
 magniloquence interbreed intercept interdict interfere interject in-
 terline interloper introducer introductory introversion enterprising
 entertainer entertainment forcible accountable harmlessness list-
 lessness thanklessness experimental monumental demonology
 phrenology chronology mentalogy lordship apprenticeship town-
 ship whomsoever whichsoever rascality prodigality risibility ex-
 pansibility plausibility.

¶14. NOMENCLATURE.

CONTRA, etc: *kd* or *td*.MAGN: *m*.INTER, etc: *nt*.-IBLE, etc: *b*.-LESSNESS: *ses*⁵ or *ses*⁶.-MENTAL, -MENTALITY: *ment*⁵.-OLOGY, -ALOGY: *j*⁵; or, when joined, *j*, in a separate syllable.-SHIP: *sh*⁶; when joined, *sh* or *ish*, in a separate syllable.-SOEVER: *is-v*.

OUR SHORTHAND STORY.

CHAPTER XIV.



REVIEW QUESTIONS.

What effect does a prefix have upon the position of the first stroke in the remainder of the form? By what is *contra* represented? Illustrate. Give the nomenclature. *Contro*? Illustrate. Nomenclature. *Counter*? Illustrate. Nomenclature. *Magn*? Illustrate. Nomenclature. *Inter*? Illustrate. Nomenclature. *Intro*? Illustrate. Nomenclature. *Enter*? Illustrate. Nomenclature. May the last three be prefixed? Illustrate. *-ible*? Illustrate. Nomenclature. *-ibly*?

Illustrate. Nomenclature. *-able?* Illustrate. Nomenclature. *ably?* Illustrate. Nomenclature. May the last three be joined? When? Illustrate. Nomenclature. *-lessness?* Illustrate. Nomenclature. *-mental?* Illustrate. Nomenclature. *-mentality?* Illustrate. Nomenclature. *-ology?* Illustrate. Nomenclature. *-alogy?* Illustrate. Nomenclature. May the last two be joined? When? Nomenclature. *-ship?* Illustrate. Nomenclature. May it be joined? Nomenclature. *-soever?* Illustrate. Nomenclature. How are a great many affixes shown? Illustrate. Give first line of Reading Exercises by nomenclature. Second. Third. Fourth. Fifth. Read first line. Second. Third. Fourth. Fifth. Give first line of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Give first sentence of Chapter XIV by nomenclature. Second. Third. Fourth. Read first sentence forward. Backward. Second sentence forward. Backward. Third sentence forward. Backward. Fourth sentence forward. Backward. The entire chapter forward. Backward.

Third Grade.

Cumulative Phrasing.

Special Contractions.

Special Phrases.

Etc., etc.



Preface to Third Grade.

CUMULATIVE PHRASING.

1. In this Grade is given *cumulative phrasing* which consists in the indication of the omission of words by the special use of the principles heretofore given for the expression of syllables.

GENERAL RULE.

2. The general rule is, to use cumulative phrasing only when the omitted word can be brought into full existence by the aid of vocalization; and, when employed to indicate the omission of a word which cannot be fully shown by vocalization, it is an exceptional use of the principle, and can only be allowed under conditions which remove all doubt in transcribing.

VALUE OF CUMULATIVE PHRASING.

3. The value of cumulative phrasing arises from the saving of strokes; yet, the student should not permit the benefit thus derived to be destroyed by a use of the principle beyond the applications here given, until he has had sufficient actual business experience to enable him to judge of the advisability of any further extension.

SPECIAL PHRASING.

4. There is also presented special phrasing, rendered necessary to give the pen an equal facility with the tongue. Such phrases as are here shown are entirely reliable. The student should proceed with caution in the adoption of others, and he should not attempt to do so until he has had sufficient actual experience to enable him to make a careful and thorough analysis of all possible points of conflict; for brevity must never be permitted to endanger legibility. What may be an entirely legible phrase in notes written at a low rate of speed, may be completely illegible, when the rate of speed tests the full capacity of the writer.

THE BASIS OF LEGIBILITY.

5. The student must constantly bear in mind the imperative rule, that the basis of legibility is the legibility of notes written at the highest speed of which the individual is capable; for, if such notes are legible, notes made at a lower rate of speed must also be legible.

6. And he must also bear in mind, that it is impossible, in the nature of things, that he can pass upon the legibility of any outline or phrase until he is thoroughly versed in its use or application under the various conditions which surround its employment; and, therefore, can determine matters of legibility only when years of actual experience have given him a proper basis for his judgment.

7. The principles hereafter announced and the special phrases given have resulted from a thorough and painstaking test of nearly twenty-four years, during which the author reported all kinds of matter and transcribed notes taken at rates of speed varying from fifty to nearly four hundred words a minute.

FIRST CUMULATIVE PHRASE VOCALIZED.

8. The first cumulative phrase in each illustration has been vocalized, that the student may thoroughly understand the application of the principle; the phrase need not be vocalized in practice. In the application of these principles to some word-signs full vocalization is not possible, and in such cases vocalization is not necessary; for instance, in the affixing of *is* to *po*id in the phrase "of us," vocalization is out of the question; yet such phrases are perfectly legible.

OMISSION OF VOWELS.

9. As to the omission of vowels, the student should not lose sight of the fact that it is a serious mistake to omit them early in his practice, except upon matter with which he is entirely familiar.

There are two good rules to follow as to vocalization:

- (1) Always insert the diphthongs.
- (2) Always insert the vowels which carry the primary accent.

That is, if the speed pressure is great, drop the unaccented and secondary accented vowels first; if that is not sufficient, then drop the primary accented vowels. But do not drop the diphthongs, except as a last resort.

These rules apply, generally, to unfamiliar words; and yet the diphthongs should be freely inserted at all times.

10. It is a decidedly pernicious practice to cultivate the general omission of vocalization; for it soon leads the student to a distrust of his notes, which will be followed by a loss in speed.

11. It is not the desire to convey the idea that the vowels should be always inserted, for that would be a waste of effort, but that all the unfamiliar outlines should be well vocalized, until they become familiar, when the vowels will be unconsciously omitted.

12. The rule may be stated in another form: Cultivate a capacity for full vocalization, and let the vowels be omitted unconsciously. That is, just so soon as an outline has been written a sufficient number of times to become thoroughly fixed in the mind, the vowels will be discarded without conscious effort.

13. It is, therefore, necessary that the student *copy* the Reading and Writing Exercises and the Chapters of Our Shorthand Story as they are given, vowels and all, until he can do so with some freedom of movement. He should then, and not until then, take them from dictation. As the speed of dictation increases, the omission of the vowels will begin; when he has reached his most rapid speed, they will have almost entirely disappeared; for all the forms have become thoroughly familiar to him.

SIZE OF NOTES.

14. The size of notes made with a pen should not exceed the size here shown; if made with a pencil they should be slightly larger. Do not permit a habit of making large notes at all times to form—keep the size down. This can be done by writing only with a sharp pencil or with a pen. Hence, keep the pencil sharp.

SPEED.

15. The student should have constantly on hand, henceforth, one dozen pencils, which should be sharpened on both ends each morning. This will avoid loss of valuable time during school hours.

16. Speed is retarded by a dull pencil or poor pen. Bad notes come from the same source; and the knowledge that the notes are really bad, retards speed.

17. Speed flows entirely from familiarity with the principles of Shorthand and their application; and familiarity comes from persistent re-copying and re-writing of the Reading and Writing Exercises and the Chapters of Our Shorthand Story; for, when all these have been so treated, a vocabulary of several thousand outlines is

perfectly fixed in the mind No other shorthand text-book contains such an extensive vocabulary as does Pitmanic Shorthand, and by copying and re-copying, writing and re-writing the Exercises and Chapters as above suggested, the student will acquire a facility which will surely lead to the acquisition of reporting speed.

LESSON I.

CUMULATION BY *iss*, *ses* AND *ster*.¶1. *Us* may be added by *iss*.

- - - - - - - -

see us by us for us give us of us to us on us or us with us

¶2. *House* may be added by *iss* or *ses*.

- - - -

our house which house this house at his house in his house

¶3. Where *iss* or *ses* cannot be used, *house* may be added by *es*.

- - -

in the house if the house for the house when the house

¶4. *Store* may be added by *ster*.

- - - -

book store drug store our store your store some other store

SPECIAL PHRASING BY *steh* AND *vee*.

¶5. As *street* and *avenue* are represented in print by *St.* and *Ave.*, they may be represented in shorthand by *steh* (st.) and *vee* (av. if vocalized,) affixed to the name of the street or avenue. On other occasions, the full consonant forms (*is-trt*¹ and *v^s-n-chd*) are used.

- - - -

Lake St. Lake Ave. Randolph St. Indiana St. Indiana Ave.

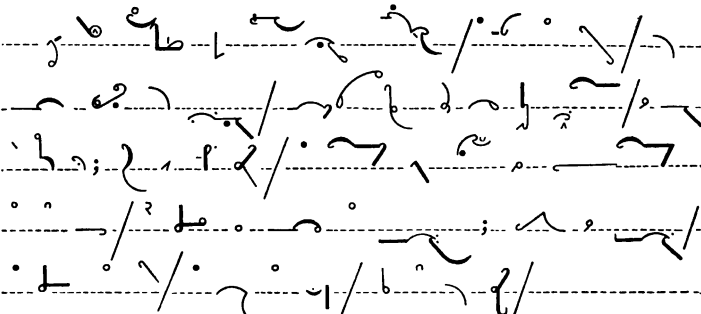
¶6. *Stock* may be represented by prefixing *steh*.

 stockholder  stock-book  stock-ledger  stockyards  stock-broker

¶7. SPECIAL CONTRACTIONS.

<i>pr-pn</i> 	perpendicular	<i>d-trn</i> 	determine-ation
<i>m-jrt</i> 	majority	<i>kr-k</i> 	character
<i>k-mr</i> 	commercial	<i>str^l-ard</i> 	extraordinary
<i>k-mr-is</i> 	commerce	<i>d-is-g</i> 	designate-ation
<i>mr^l-g</i> 	mortgage	<i>wer-f</i> 	wherefore
<i>mr^l-g-j</i> 	mortgagee	<i>thr-f</i> 	therefore
<i>mr^l-g-jr</i> 	mortgagor	<i>tr-is-f</i> 	transfer
<i>jr-is-p</i> 	jurisprudence	<i>k-bl</i> 	capable
<i>jr-is-dshn</i> 	jurisdiction	<i>m-th</i> 	month

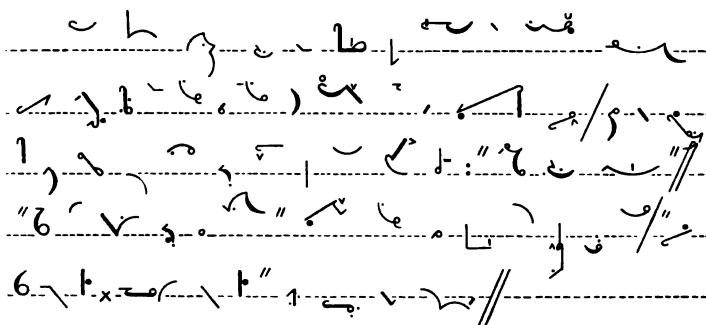
¶8. READING EXERCISE.



§9. WRITING EXERCISE.

He gave us permission to go into his house. We will meet at the book-store at the intersection of Fairmont Avenue and Paulina Street. The city is enjoying great commercial activity; her commerce is very great. The wall of the precipice is perpendicular to an extraordinary height. He has much determination and is capable of great activity. The mortgagee will pay the mortgagor when the mortgage becomes due this month. The stock-broker has a good character; wherefore his designation as umpire by the majority is perfectly right. Therefore, you must determine who shall designate the place for the next meeting of the Transfer Association. It is a question of jurisprudence, not jurisdiction.

OUR SHORTHAND STORY.—CHAPTER XV.



REVIEW QUESTIONS.

How may *us* be added? Illustrate. *House*? Illustrate. Where *iss* or *see* cannot be used, how is *house* added? Illustrate. How may *store* be added? Illustrate. *Street*? Illustrate. *Avenue*? Illustrate. Give the list of Special Contractions forward. Backward. By nomenclature. What is meant by Cumulative Phrasing? Illustrate. Read first paragraph of Reading Exercise. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Give first paragraph by nomenclature. First sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. First sentence of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Read first sentence of Chapter XV. Second. Third. Fourth. Give first sentence by nomenclature. Second. Third. Fourth.

LESSON II.

CUMULATION BY HALVING PRINCIPLE.

¶1. *Did* is indicated by halving and placing a sign in the first position (the position of *did*). As *did* is slurred in common conversation, a like license is taken in shorthand.

⌞ ⌞ ⌞ ⌞ ⌞ ⌞

 they did she did he did why did where did when did

¶2. *Do* is indicated by halving and placing a sign in second position (the position of *do*). These forms cannot be vocalized.

⌞ ⌞ ⌞ ⌞ ⌞ ⌞

 they do she do he do why do where do when do

¶3. *Does* is indicated by halving, adding *iss* and placing the sign in second position (the position of *do*).

⌞ ⌞ ⌞ ⌞

 where does he does she does it does

¶4. *Had* and *would* are indicated by halving and placing a sign in third position (the position of *had*).

⌞ ⌞ ⌞ ⌞ ⌞ ⌞

 it had they had she had he had why had where had
 it would they would she would he would why would where would

¶5. *It* is indicated by halving a word-sign or the last stroke of a form. The sign or form retains its position. Whenever possible, the following form is placed in the fifth position as used for *ed*.

-----f-----l-----i)-----y)-----n)-----
 had it take it I think it was you say it was what time it was

¶6. *What* is indicated by halving and placing a sign in first position (the position of *what*).

-----w-----v-----r-----h-----
 in what way by what time some what at what time

¶7. *Ought* is indicated by halving and placing the sign in first position (the position of *ought*). This cumulation should always be vocalized by *au*, unless immediately followed by the word *to*.

-----o-----e-----s-----t-----
 it ought they ought she ought he ought

¶8. READING EXERCISE.

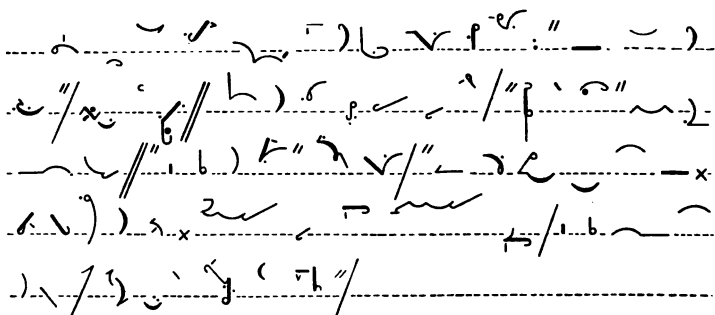
-----s (. o e [e] / l ----- g . n ----- c /-----
 -----w ----- y / ----- h ----- j ----- l /-----
 -----) ----- i /----- r ----- t ----- v /-----
 ----- v ----- /----- v ----- /----- v ----- /-----

¶9. WRITING EXERCISE.

What did they do with the money they had? Tell us where it was, when it was, why it was, what time it was, that he said he would do as he promised he would. Where does she live? Where would you go? She would not say whether it had been or it would be done. It ought never to have happened. He ought not to say so. She did say it ought to be done to-day.

OUR SHORTHAND STORY.

CHAPTER XVI.



REVIEW QUESTIONS.

How may *did* be added? Illustrate. Analyze the cumulative phrase for *it did* (*it*¹). *They did*. In what position is the sign halved to add *did* placed? How may *do* be added? In what position is the sign placed? Illustrate. *Had*? In what position? Illustrate. *Would*? In what position? Illustrate. *It*? Position? Illustrate. Where is the following form placed? Illustrate. *What*? Position? Illustrate. Read first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. First sentence of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Read first sentence of Chapter XVI. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth.

LESSON III.

CUMULATION BY *boid*, *joid* AND *lengthening*.

¶1. The words *there*, *their* and *they are*, are cumulated in three ways.

- (a) By joining *boid* or *joid*.
- (b) By substituting *joid* for *ing-dot*.
- (c) By lengthening.
- (d) By tripling the length of a preceding stroke.

¶2. (a) *Boid* and *joid* are joined only where the word-sign is a *curved oid*; where the preceding stroke is a *half-length*; or, where the preceding sign ends in *iss* or in a *hook*.

with thr were thr would thr yet thr since thr behind thr attend thr

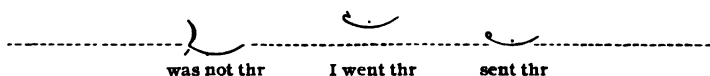
¶3. (b) By substituting *joid* for *ing-dot*.

nam^ging thr stay^ging thr find^ging thr sum^gmoning thr retain^ging thr chang^ging thr

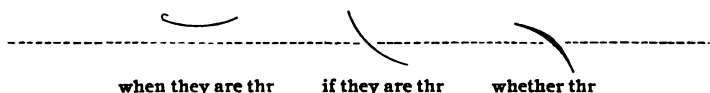
¶4. (c 1) By lengthening a preceding *full length* stroke.

was thr when thr if thr came thr take thr push thr

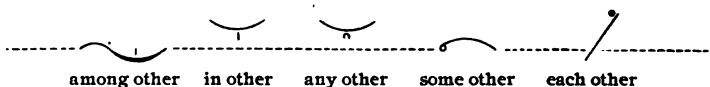
¶5. (c 2) By disregarding the halving of a preceding stroke and lengthening the stroke. While this is entirely safe, it must not be applied too generally, but should be restricted to frequently occurring phrases. The rule in ¶2 covers the cases to which this principle might be applied, and should be used in preference to this one in all cases not shown in the illustrations here given.



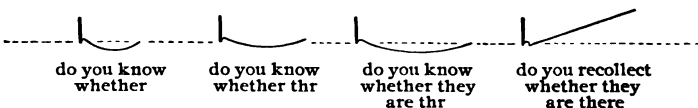
¶6. (d) By tripling the length of a stroke.



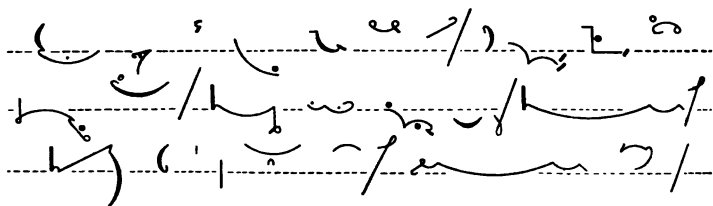
¶7. *Other* may be indicated in like manner, but it is often advisable to vocalize such forms with *zh*. This indication of *other* should not be applied without vocalization where doubt might arise in the transcription.



¶8. *Whether* is shown by the same principles as are given in ¶4 and ¶6. This word can usually be omitted entirely with safety, as the context will supply it, in *good* notes; but, as legibility is based on *bad* notes, a slight indication is advisable, and this is provided by the principle of lengthening. It is permissible to *quadruple* a stroke where one of the words expressed by it is *whether*.



¶9. READING EXERCISE.

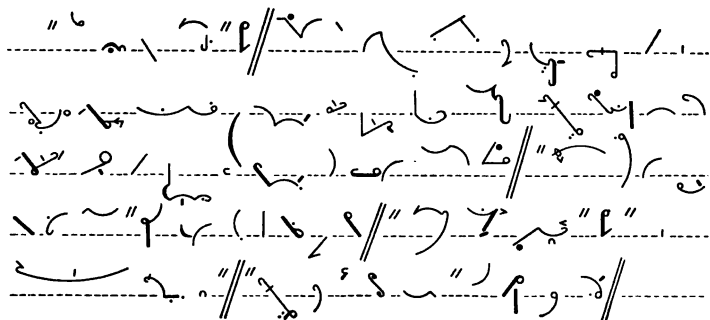


¶10. WRITING EXERCISE.

Did you go there with their brother? I was sent there. I went there in their behalf and remained there sometime in their company. Do you recollect whether they are there yet? I was not there a great while; but I think they are there and have been there ever since their mother came there with their sister.

OUR SHORTHAND STORY.

CHAPTER XVII.



REVIEW QUESTIONS.

In how many ways may *there*, *their* or *they are* be cumulated? The first? Illustrate. Second? Illustrate. Third? Illustrate. Fourth? Illustrate. How may *other* be cumulated? Illustrate. Should the form be vocalized? By what vowel? What restriction is there upon this indication of *other*? How may *whether* be shown by cumulation? Illustrate. When may quadrupling be used? Illustrate. Read first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth. Sixth. First sentence of Writing Exercise. Second. Third. Fourth. Fifth. Read first sentence of Chapter XVII. Second. Third. Fourth. Fifth. Give first sentence by nomenclature. Second. Third. Fourth. Fifth.

LESSON IV.

CUMULATION BY *n-hook*.

¶1. *Own* is added by *n-hook*. This is vocalizable when used on full lengths; but not on others.

our own my own in their own when their own by their own

¶2. *One* is added by *n-hook*, in like manner.

some one any one any other one some other one of one which one

¶3. *Than* is also added by *n-hook*, but the form cannot be vocalized to show the addition. In this principle, however, advantage is taken of the fact that, in careless use of language, the *n* is alone sounded.

more than later than better than quicker than larger than
(more'n) (later'n) (better'n) (quicker'n) (larger'n)

¶4. *Not* is indicated (1) by *halving* and *n-hook*, in the following cases, and to the word-signs, *we may*, *we will*, *we are*. (In the cumulation for *were not*, given below, *were* is represented by *wer*, and *halved* and *n-hook* added according to this rule.)

did not do not had not have not will not are not we are not were not may not
am not

¶5. (2) By *n-hook* alone, where the stroke has been halved to indicate a word preceding the *not*. In these cases, it is understood, the rule, that an *n-hook* on halved strokes is read before the added *t* or *d*, is disregarded.

they did not	they do not	they had not	it ought not	why did not	why do not	why had not
-----------------	----------------	-----------------	-----------------	----------------	---------------	----------------

¶6. And (3) on *oids*, by *n-hook* alone, where *not* will not join readily.

or not	but not	ought not
--------	---------	-----------

¶7. When it is desirable to show whether *did not* or *didn't*, *do not* or *don't*, *had not* or *hadn't* is represented in use of the principles in ¶4 and ¶5, the latter may be shown by placing the vowel beside the stroke.

they didn't	they don't	they hadn't	didn't	don't	hadn't
-------------	------------	-------------	--------	-------	--------

¶8. READING EXERCISE.

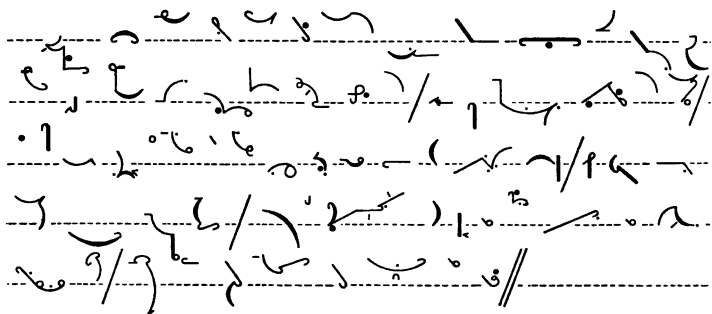
Handwriting practice lines showing various shorthand strokes and combinations, including words like "they", "did", "do", "had", "not", "didn't", "don't", "hadn't", and "ought".

§9. WRITING EXERCISE.

The liability is more than I care to assume on my own account. Some one might assume part of it. I did not go, as they were not there. Don't do it. They do not say they did not say it was so. We have not got it. I am not sure. Why would not they do it? They appeared in their own case. He returned quicker than he went. Why didn't you tell us?

OUR SHORTHAND STORY.

CHAPTER XVIII.



REVIEW QUESTIONS.

How may *own* be added? Illustrate. On what strokes is this vocalizable? *One*? Illustrate. *Than*? Illustrate. Can such forms be vocalized? Why are they permissible? *Not*? Illustrate first cumulation. Second. What is understood in these cases? Illustrate third cumulation of *not*. When a distinction is desirable between *did not* and *didn't*, what is done? *Do not* and *don't*? *Had not* and *hadn't*? Give nomenclature for first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Give nomenclature for first sentence of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. First sentence of Chapter XVIII. Second. Third. Fourth. Fifth. Sixth. Read first sentence. Second. Third. Fourth. Fifth. Sixth.

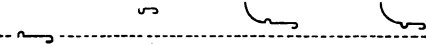
LESSON V.

SPECIAL PHRASES WITH *you*.

¶1. Both *yeh* and *yuh* may be used in any position in *phrases* to represent *you*, and thus avoid taking the word-sign or form to which either is prefixed out of position. *Yeh* is only used where *yuh* does not furnish a good joining, or, when made necessary by the application of the rule in ¶2.

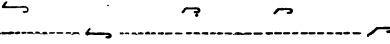

 you have you did not you do not you don't you had not when you came

¶2. To make a wide distinction between *can* and *cannot*, *yuh* is prefixed to *can* and *yeh* to *cannot*, to represent *you*.


 you can you cannot if you can if you cannot

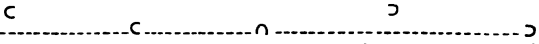
SPECIAL PHRASES WITH *I* AND *he*.

¶3. By prefixing *choid* to *can* and *roid* to *cannot*, to represent *I* and *he*, the distinction between *can* and *cannot* is further preserved.


 I can he can I can't I cannot he cannot

CUMULATION WITH CURVED OID WORD-SIGNS.

¶4. A curved oid word-sign is enlarged to twice its normal size to add another curved oid word-sign, its position not being changed.


 we were were you you were what were would you
 with you were we you would what would would we

¶5. A curved oid word-sign is enlarged to triple its normal size to add two other curved oid word-signs.

C	D
we were with with what you	what were you what you were

SPECIAL PHRASING OF *way* AND *away*.

¶6. *Way* and *away* are represented in *phrasing* by *weh* or *wuh*, the one being used which gives the better angle in joining.

~	π	-r	~	6
any way	gateway	go away	some way	this way

¶7. *Weh* may be used in place of *ing-dot* to express *ing away*.

	f	~	T
doing away	staying away	looking away	cutting away

¶8. READING EXERCISE.

Handwritten shorthand exercises on ruled lines, showing various word-signs and their combinations, including: *weh*, *wuh*, *ing-dot*, *ing away*, *any way*, *gateway*, *go away*, *some way*, *this way*, *doing away*, *staying away*, *looking away*, *cutting away*.

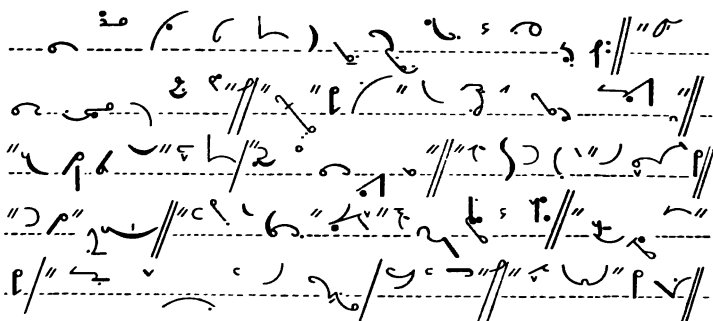
¶9. WRITING EXERCISE.

DEAR SIR:

We have your letter. We are surprised, if you were with the customer as long as you say you were, that you were unable to secure an order. We believe you did not handle him in the right way. He can be reached in some way; if you cannot do it, let us know at once, as the writer is going away from the city soon. If you can get an order, we shall be glad to know it.

OUR SHORTHAND STORY.

CHAPTER XIX.



REVIEW QUESTIONS.

When may *you* be taken out of its position? By what may *you* be represented in such case? What does this avoid? When is *yeh* so used. Illustrate. How may a wide distinction be made between *can* and *cannot* when following *you* in phrases? Illustrate. How can this distinction be maintained when *can* or *cannot* follows *I* or *he*? Illustrate. How may one curved oid word-sign be cumulated? Illustrate. How may two curved oid word-signs be added to another? Illustrate. By what may *way* be represented in phrases? Illustrate. *Away*? Illustrate. Read first sentence of Reading Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Give nomenclature for first sentence of Writing Exercise. Second. Third. Fourth. Fifth. First sentence of Chapter XIX. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh.

LESSON VI.

CUMULATION BY *f-hook*.

¶1. *Of* is indicated by *f-hook* on straight *full lengths* and *oids*. As is shown in Reading Exercise, this principle should be used whenever possible to indicate *of* instead of *fifth position*.

day of each of out of where of Kingdom of all of two of and of

¶2. *Have* is indicated by *f-hook* on straight *full lengths* and *oids*. This also applies to the word-sign for *they*; but seldom to other curves.

which have and have ought (to) have should have they have not

¶3. *If* is indicated in the same way upon straight *oid word-signs*.

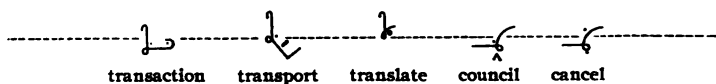
or if but if and if

SPECIAL PRINCIPLES OF ABBREVIATION.

¶4. In the following and similar cases, a *t* following an *s* need not be shown.

custom lastly testify listless

¶5. In the following and similar cases, an *n* followed by an *s* need not be shown.



¶6. *N* is also omitted in the following cases.



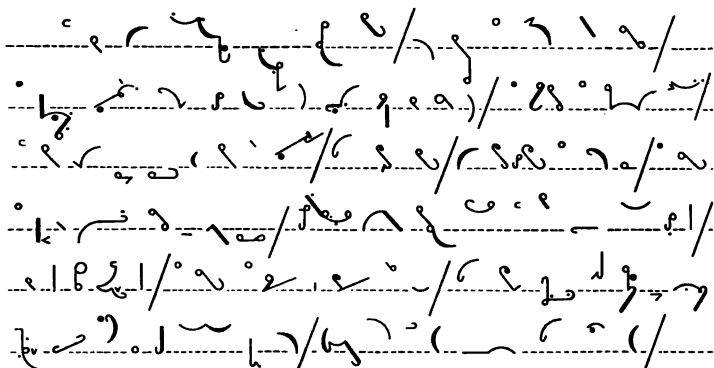
¶7. The following is a list of words in the forms for which an initial *k* is omitted.

<i>is-pl^a</i> .. accept- ation	<i>is-k^as</i> .. excuse	<i>is-plnt-r</i> .. explanatory
<i>is-p^a-lms</i> .. accept- ance	<i>is-kl^a</i> .. execute	<i>is-plr</i> .. explore
<i>is-dnt</i> .. accident	<i>is-kshn^a</i> .. execution	<i>is-plrshn</i> .. exploration
<i>is-kt</i> .. exact	<i>is-bl^a</i> .. exhibit	<i>spr-s</i> .. express
<i>sjrt</i> .. exagger- ate	<i>is-bshn^a</i> .. exhibition	<i>sprshn</i> .. expression
<i>sjrt-r</i> .. exagger- atory	<i>ses-l</i> .. exist	<i>is-lnt</i> .. extend-t
<i>sjrshn</i> .. exagger- ation	<i>is-p</i> .. expect- ation	<i>is-lm</i> .. extension
<i>sesprt</i> .. exasper- ate	<i>is-pns</i> .. expense	<i>is-lms-v</i> .. extensive
<i>sesprshn</i> .. exasper- ation	<i>is-pns-v</i> .. expensive	<i>str-m</i> .. extreme
<i>is-pt</i> .. except	<i>sprns</i> .. experi- ence	
<i>is-pshn</i> .. excep- tion	<i>is-pln</i> .. explain- ation	

¶8. When the syllable *form* begins or ends a word, it may be represented by *fer*, as in the following cases. In other cases, *fer-m* should be used.



¶9. READING EXERCISE.

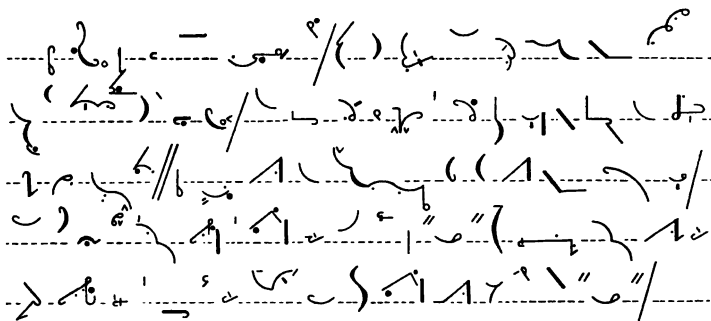


¶10. WRITING EXERCISE.

We will go to the extreme end of the exploration. He has had an extensive experience in exploring. I do not know the exact dimensions of the extension. To what extent does the acceptance of the proposition excuse his exaggeration? An explanation of the exaggeratory expression is expected. He is to execute the execution and send it by express. His letter is explanatory of the exhibition. He can explain all the items of expense except those relating to the accident. The exhibit is expensive and exasperating. We did not realize our expectation, hence, our exasperation. He took exception to our remark. The need for reform is exaggerated. An accepted translation exists. According to the modern acceptance, the expression is a correct one. Which of the men is to have the position? The messenger should have arrived before this, and, if he does not come soon, we must call the council together. We extend the hand of fellowship.

OUR SHORTHAND STORY.

CHAPTER XX.



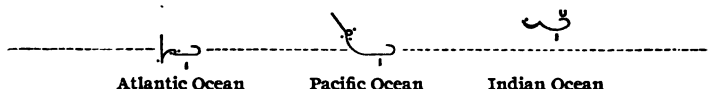
REVIEW QUESTIONS.

How is *of* shown by cumulation? Illustrate. Should *fifth position* be used where *of* could be shown by cumulation? Illustrate where cumulation could not be used. On what strokes is this cumulation allowable? Is it allowed on half-lengths? By what is *have* shown in cumulation? Illustrate. On what strokes? *If*? On what strokes? Illustrate. Give nomenclature for *and of*. *And have*. *And if*. Is *have* cumulated by *f-hook* on curves? Is it generally used? Give illustration where *t* following *s* need not be shown. *N* following *s*. Give the three cases in which *n* is omitted. Give first column of words in which *k* is omitted. Second column. Third. Give first column by nomenclature. Second. Third. Give the five words in which *m* is omitted from *form*. Give first sentence of Reading Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Give first sentence of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth. Sixteenth. Seventeenth. First sentence Chapter XX. Second. Third. Fourth. Fifth. Read first sentence. Second. Third. Fourth. Fifth.

LESSON VII.

CUMULATION BY *shon* AND *eshon* HOOKS.

¶1. *Ocean* is added to the form for the name of an ocean, by *shon-hook*.

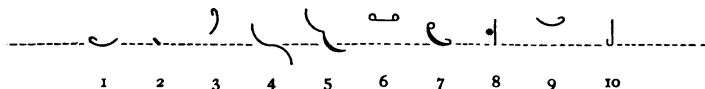


¶2. *Session* is added by *iss-eshon-hook*.

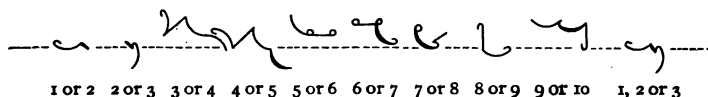


DIGITAL NOTATION AND CUMULATION.

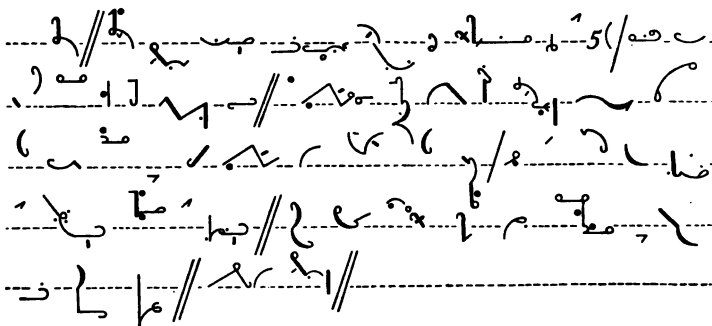
¶3. The digits are represented as follows:



¶4. By phrasing two digits, the omission of the word *or* between them is indicated. It is sometimes preferable to represent the *or* by *ray*. It is necessary to vary the original form in these phrases; but there should be no variation when the forms are written separately.



¶5. READING EXERCISE.



¶6. WRITING EXERCISE.

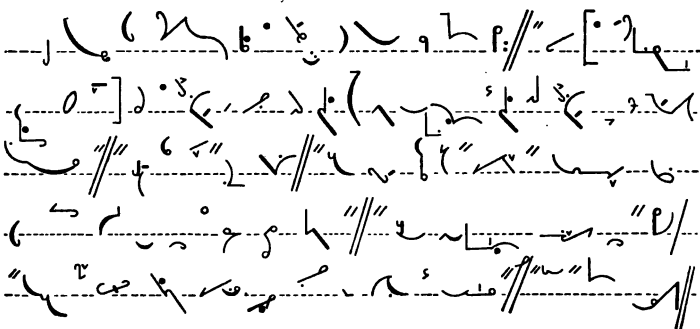
DEAR SIR:—I returned, from a trip on the Indian Ocean, three or four days ago, and found your communication awaiting me.

The action of the members of the League in their session on the 1st meets with approval, though one or two of them have since, on five or six occasions, doubted the wisdom of it. We may lose eight or nine members; but can easily replace them at our next session. I shall delay my trip across the Atlantic Ocean until after that session.

I enclose you vouchers Nos. 5, 6, 7, 8, 9 and 10 for your approval.

Yours respectfully,

OUR SHORTHAND STORY.—CHAPTER XXI.



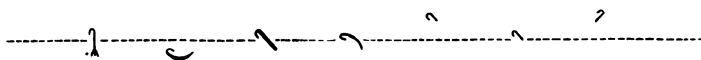
REVIEW QUESTIONS.

How may *ocean* be shown by cumulation? Illustrate. *Session?* Illustrate. Give the nomenclature for the shorthand representation of the *digits*. How may *or* be indicated between two digits? Illustrate. Is the original form ever varied to do this? Give a case in point. Give the nomenclature for the representation of *1 or 2. 2 or 3. 3 or 4. 4 or 5. 5 or 6. 6 or 7. 7 or 8. 8 or 9. 9 or 10. 1, 2 or 3.* Give nomenclature for first sentence of Reading Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Give nomenclature for first sentence of Writing Exercise. Second. Third. Fourth. Fifth. Sixth. Seventh. Of first sentence of Chapter XXI. Second. Third. Fourth. Fifth. Sixth. Seventh. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh.

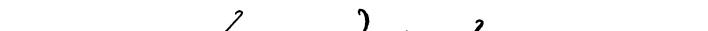
LESSON VIII.

CUMULATION BY INITIAL, HOOKS.

¶1. *Our* is added to a full length by prefixing the *r-hook* and placing it in the *third position*, (the position of *our*). The *r-hook* is also used upon the *oid word-signs* to represent *our*, but they retain their positions.


 at our in our by our for our of our to our on our

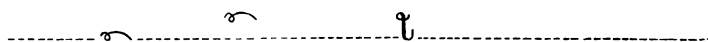
¶2. *Are* is added by *r-hook*, the *stroke* or *oid* to which it is prefixed retaining its position. The application of this principle is limited to the illustrations.


 which are they are who are

¶3. *Will* or *all* is added by *l-hook*, the *stroke* or *oid* to which it is prefixed retaining its position.

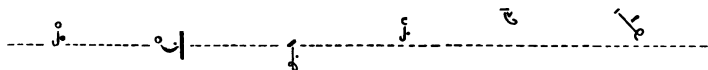

 it will they will which will who will of all to all

¶4. *In* is prefixed by *in-hook*, the *stroke* to which it is prefixed retaining its position. This principle only applies where *n'* cannot conveniently be used to represent *in*.


 in some in similar in consideration in his home

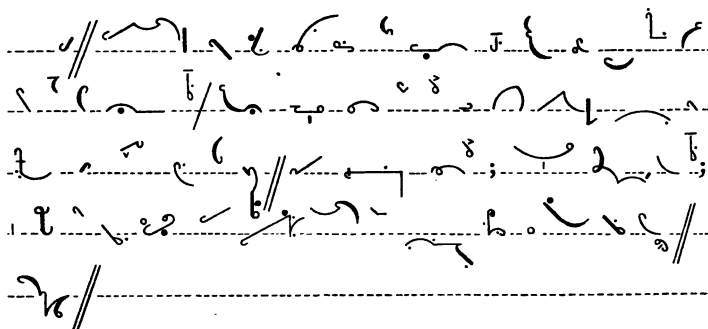
SPECIAL USE OF SIXTH POSITION.

¶5. It is allowable to substitute the straight, curved or circular *oid word-signs* for *con-dot*. To extend this principle, *choid* is used to represent *the* when so placed. All of the *signs* retain their positions, except *a-n-d* and *the*.



is contained as commanded who contests we contend and confined the composition

¶6. READING EXERCISE.



¶7. WRITING EXERCISE.

GENTLEMEN:

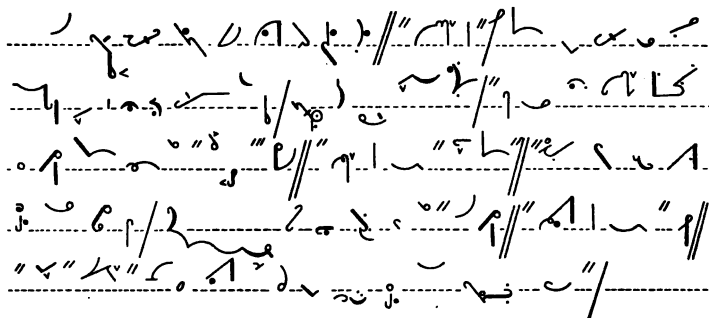
Kindly examine the prices which are to be found on our enclosed price-list, as we are sure they will please you. We contend that it will be to your advantage to carefully inspect this list, as the reductions in some of the rates are so marked they will attract and command your attention. You will note, with astonishment, the prices on all of our white goods; they are extremely low and the quality of all the goods is very fine.

In consideration of the above we hope to receive an early order from you.

Respectfully yours,

OUR SHORTHAND STORY.

CHAPTER XXII.



REVIEW QUESTIONS.

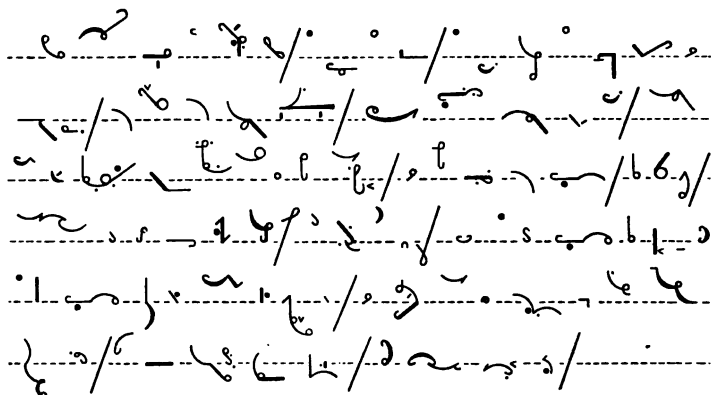
How is *our* shown by cumulation? On what signs? Illustrate. *Are?* On what signs? Is the application of this rule limited? To what? Give the applications of it. *Will?* *All?* *In?* When does this rule not apply? Illustrate. Explain the special use of *sixth position* given in this lesson. By what is *the* represented in such case? Illustrate. What signs do not retain their positions? Give first sentence of Reading Exercise by nomenclature. Second. Third. Fourth. Fifth. Read first sentence. Second. Third. Fourth. Fifth. Give first sentence of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. First sentence of Chapter XXII. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth.

LESSON IX.

¶ 1. SPECIAL PHRASES.

<i>is-f-is</i>		as far as	<i>dd-k</i>		O. K.
<i>k l f 2-skrt</i>		collateral security	<i>wenn</i>		on (the) one hand
<i>f-is-ins</i>		for instance	<i>nr 1-bt</i>		on or about
<i>f-slee-b</i>		f. o. b.	<i>dhrnt</i>		on the other hand
<i>f-p-is</i>		for the purpose	<i>is-nr ltr</i>		sooner or later
<i>grt-d</i>		great deal	<i>is-1f</i>		set forth
<i>nr 1 2-5</i>		handwriting	<i>is-1f 1</i>		set off
<i>nr 1 1-pd</i>		in order to	<i>s-f</i>		so far
<i>nr 1 1-5</i>		in writing	<i>sle-p-sle</i>		step by step
<i>n 1-stee-p</i>		in the first place	<i>th 3-is-g</i>		thanksgiving
<i>j-ses</i>		just as	<i>b 2-k</i>		to become
<i>m 1-nl</i>		meanwhile	<i>pdn</i>		to what
<i>mrn-n</i>		more than one	<i>yu-is</i>		U. S.
<i>m-is-b</i>		must be	<i>n 1-ses</i>		United States
<i>mp 1-is-rshn</i>		my best recollection	<i>v 1-is-v</i>		vice versa
<i>pdn 1</i>		of what	<i>v 1-is-dnt</i>		vice-president

¶2. READING EXERCISE.

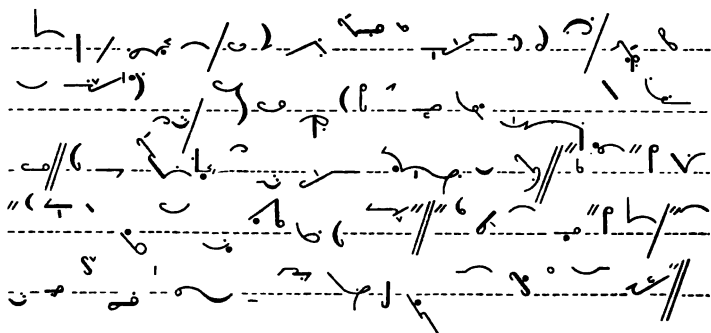


¶3. WRITING EXERCISE.

The vice-president of the United States is president of the Senate, and vice versa. It must be necessary to become initiated in order to understand the handwriting on the wall. U. S. Army. On one hand is the contract; on the other hand is the law. We will set forth at once to our thanksgiving. That is my best recollection. In the meanwhile we will go over the contract step by step, so far as it is in writing. In the first place, the set-off is a great deal larger than the claim. He will be here sooner or later for the purpose of seeing us. The prices are f. o. b. and the goods will be billed on or about the 1st. He told us of what he had done and to what cities he had gone. He said the collateral security was O. K. as far as he was concerned. For instance, he is just as prompt as you are. The society has more than one officer.

OUR SHORTHAND STORY.

CHAPTER XXIII.



REVIEW QUESTIONS.

Read the first column of Special Phrases forward. Backward. Second column forward. Backward. Both columns forward. Backward. Give nomenclature for first column. Second column. First column backward. Second column Backward. Give first sentence of Reading Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Give first sentence of Writing Exercise by nomenclature. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Tenth. Eleventh. Twelfth. Thirteenth. First sentence of Chapter XXIII. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Read the entire Chapter forward. Backward.

LESSON X.

CUMULATION BY OMISSION.

¶1. Many words are absolutely supplied by the context, and the shorthand writer should take advantage of that fact, thus gaining in speed by a saving of effort. The omission may be total, or it may be indicated by the use of the various phrasing positions, i. e., *fourth*, *fifth*, *sixth*, *seventh* or *eighth*. The following list of phrases illustrates the use of this principle for the omission of *your*, *have*, *have you*, *do you*, *from—to*, *after* and *by*.

wu ¹ -is-b- is-n-is		what is (your) business	m ¹ -m ⁶		time (after) time
wu ¹ -is- n-m		what is (your) name	d-d ⁵		day (after) day
mpn		may (have) been	ar ² -ar ⁶		hour (after) hour
rd ⁴ -ng- l-ul		how long (have you) lived	wu-k ¹ - wu-k ⁶		week (after) week
rlf		where (do you) live	ye ¹ -ye ⁶		year (after) year
m ¹ -m		(from) time (to) time	wu-k ¹ - wu-k ⁶ †		week (by) week
d-d		(from) day (to) day	d-d ⁸ †		day (by) day
ar ² -ar		(from) hour (to) hour	ye ¹ -ye ⁸ †		year (by) year
ye ¹ -ye		(from) year (to) year	ar ² -ar ⁸ †		hour (by) hour
wu-k ¹ -k		(from) week (to) week			

† Eighth position consists in putting one character exactly below another.

¶2. When a long corporate or firm name is repeated frequently, the first stroke in the last form may be put in *seventh position* to the last stroke of the first form, care being taken to differentiate where the application of this principle would produce two like forms.

For instance, Chicago Sash & Door Company (*ish¹-k-g-p¹-n*) would conflict with Chicago Rubber & Mill Supply Company (*ish¹-k-g-p¹-n*) unless a distinction be made. This may be accomplished by abbreviating or extending the form for the first word of the name. This principle should only be applied where the constant recurrence of names demands, or permits of, its use. *P-n* should be used for *company* and *k* for *Co.*

 Pullman Palace Car Company

 Pullman Palace Car Co.

¶3. *Of* may be totally omitted where frequency of recurrence demands it.

bvt-trt  Board of Trade

rt¹-we  right of way

h²-is-k-is  House of Commons

skrt-is-ll  Secretary of State

*h²-is-r-
plv-is*  House of Representatives

skrt-wer  Secretary of War

*j¹-ses-n-
is-r-th*  Jesus of Nazareth

¶4. *I* or *you* may be totally omitted within a phrase where the context will positively indicate which is omitted.

 as near as (*I* or *you*) can  as soon as (*I* or *you*) can  as well as (*I* or *you*) can

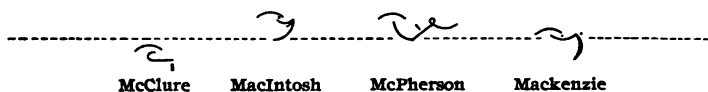
National AND Bank IN PHRASES.

¶5. In the following and similar phrases, *national* is represented by *n* and *bank* by *b*.

 Commercial Nat'l Bank  First Nat'l Bank  Second Nat'l Bank  Savings Bank

SPECIAL USE OF *m* AS A PREFIX.

¶6. *Mc, Mac* or *Mack* may be represented by *m*, the remainder of the form being placed in *sixth position*. The first accented vowel in the remainder of the form governs the first stroke in it.



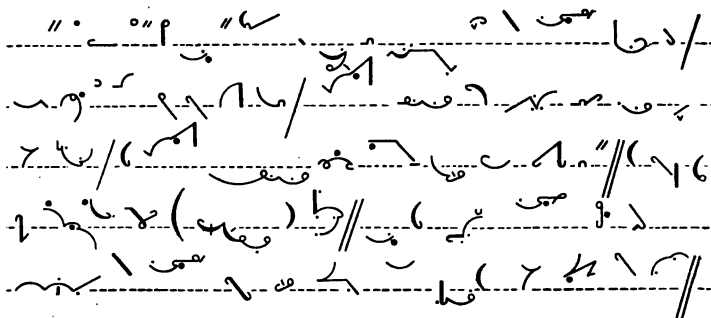
VERTICAL LINES FOR COURT REPORTING.

¶7. In reporting testimony, the questions must be separated from the answers and both kept distinct from the remarks of Court or Counsel. In the Reading Exercise below, the *vertical lines* serve this purpose. When an examination begins, what examination it is (*direct examination, cross examination, re-direct examination, re-cross examination, etc.*) should be written between the *second* and *third* vertical lines. Each line of remarks or questions by the examining counsel begins at the left margin of the page. Each answer may begin upon the same line where the question ends, provided there be room to leave three-fourths of an inch between the question and the answer; but, if the answer exceed the line upon which it is begun, each succeeding line must begin just to the right of the *first* vertical line. Each line of remarks or questions by the objecting or opposing counsel must begin just to the right of the *second* vertical line. Each line of remarks or questions by the Court, or presiding officer, must begin just to the right of the *third* vertical line. The first time a counsel speaks, his surname should precede his remarks. If two counsel appear upon either side, the remarks and questions by the second on the examining side must begin just to the left of the first line, and those of the second objecting counsel just to the left of the third line.

When the counsel change from objecting to examining counsel, and *vice versa*, their positions are changed upon the note-book, it only being necessary to insert the surname preceding the first remark by either.

OUR SHORTHAND STORY.

CHAPTER XXIV.



REVIEW QUESTIONS.

May words sometimes be supplied from the context? Should the shorthand writer take advantage of that fact? How may it be done? If the omission is not total, what principles are applied? Give the words which may be so treated. Read the phrases in the first column. Second column. Give the first column by nomenclature. Second column. In what does the *eighth position* consist? Illustrate. What may be done when a long corporate or firm name is repeated frequently? Illustrate. When the application of this principle would produce two like forms, what is done? Illustrate. When should this principle only be applied? When may *of* be totally omitted? Illustrate. Read the phrases given under this principle. Give them by nomenclature. How may *National* be represented? In what cases? Illustrate a similar case. *Bank*? Illustrate. When may *I* or *you* be totally omitted? How may *Mc*, *Mac* or *Mack* be represented? What takes the position? What governs it? How many vertical lines are there in the Reading Exercise? Where is the name of the Examining placed? Where do the remarks and questions of the Examining Counsel begin? If they exceed the line in length, where does the next line begin? Where may an answer begin? If it exceeds the line in length, where does the second line begin? Where do the remarks or questions by the Objecting Counsel begin? If they exceed the line in length, where does the second line begin? Where must each line of remarks of Court or presiding officer begin? When should the name of a counsel appear? When counsel change from objecting to examining, what is done upon the note-book? Give nomenclature for first sentence of Reading Exercise. The name of examining counsel. For first question. The answer. Second question. The answer. Third question. The answer. Fourth question. For the name of objecting counsel. His remarks. Give nomenclature for who speaks next. For his remarks. For who

speaks next. For his remarks. For who speaks next. For the answer. Read the name of the examination. Of the examining counsel. The first question. The answer. Second question. The answer. Third question. The answer. Fourth question. Name of objecting counsel. His remarks. Who speaks next? Give his remarks. Who speaks next? Give his remarks. Who speaks next? Give the answer. Give nomenclature for first question in Writing Exercise. For the answer. For the second question. For the answer. Third question. For first sentence of answer. Second sentence. Third. Give nomenclature for first sentence of Chapter XXIV. Second. Third. Fourth. Fifth. Sixth. Read first sentence. Second. Third. Fourth. Fifth. Sixth.

LESSON XI.

VARIOUS INDICATIONS.

¶1. *Book, chapter and page* may be indicated by writing the number of the book in *first position*, of the chapter in *second position*, and of the page in the *third position*.

$\begin{array}{r} 1 \\ \hline 2 \\ 93 \end{array}$ 1st volume, 2nd chapter, 93rd page.

¶2. This principle holds good for the indication of *degrees, minutes and seconds; hours, minutes and seconds; pounds, shillings and pence*.

$\begin{array}{r} 10 \\ \hline 35 \\ 10 \end{array}$ 10°, 35', 10".

$\begin{array}{r} 9 \\ \hline 50 \\ 25 \end{array}$ 9 hours, 50 minutes, 25 seconds.

$\begin{array}{r} 9 \\ \hline 10 \\ 2 \end{array}$ £9, 10 shillings, 2 pence.

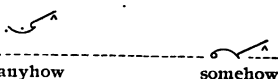
¶3. *Cents* may be indicated by writing in the *first position* the figures representing them.

$\begin{array}{r} 50 \\ \hline \end{array}$ 50 cents.

$\begin{array}{r} 95 \\ \hline 2 \end{array}$ \$2.95.

How IN WORD-FORMS.

¶4. *How* is represented in word-forms by *hay*.



R-hook OMITTED.

¶5. It is allowable to omit the *hook* from the word-sign for *remember*, when affixed to the sign representing *did not* or *do not*.

----- 1 ----- 1 -----
 I did not remember I do not remember

SPECIAL PHRASES.

¶6. *Or two* and *or so* may be added to the signs for *day*, *week* or *month*, as follows. *Or* is omitted in the phrase *a year or two*.

<i>drt</i> ... 1 ...	day or two	<i>dr-s</i> ... }	day or so
<i>krt¹</i> ... }	week or two	<i>krt¹-s</i> ... }	week or so
<i>m-thrt</i> ... }	month or two	<i>m-thr-s</i> ... }	month or so
<i>kd-ye¹-bd</i> ... }	a year or two		

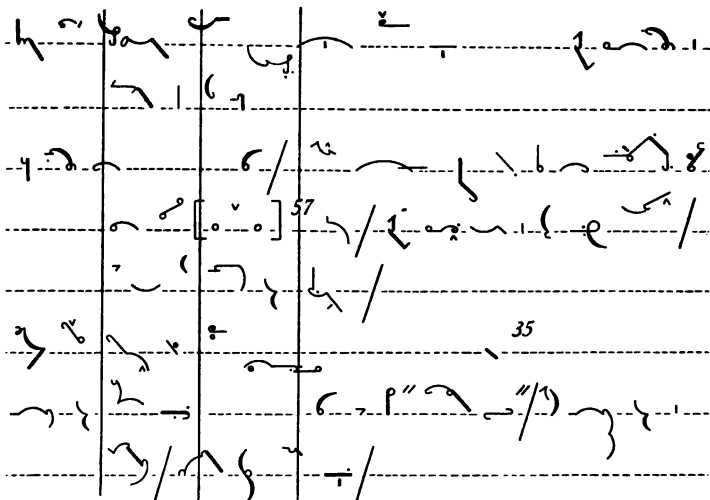
We, with AND *were* IN SPECIAL PHRASES.

¶7. The word-signs for *we*, *with* and *were* are, sometimes, represented by the *weh-hook*, in special phrasing.

<i>wem¹</i> ...	we may (with me)	<i>wern¹</i> ...	were not
<i>wer¹</i> ...	we are	<i>wen¹</i> ...	we know (when)
<i>wal¹</i> ...	we will (while)	<i>wen¹-v</i> ...	we never (whenever)
<i>wem¹-ste</i> ...	we must	<i>wen¹ (o)</i> ...	we note
<i>wem¹¹</i> ...	we may not	<i>wem</i> ...	with him
<i>wern¹</i> ...	we are not	<i>wer³</i> ...	with our (aware)
<i>waln¹</i> ...	we will not	<i>wer¹-f-is</i> ...	with reference
<i>we¹-sh-b</i> ...	we shall be	<i>wer¹-grt</i> ...	with regard we regret
<i>we¹-sh-n¹-b</i> ...	we shall not be	<i>wer¹-is-p</i> ...	with respect we respect

¶8. READING EXERCISE.

Examining Counsel	Witness	Objecting Counsel	Court



¶9. WRITING EXERCISE.

Q. You are sure that is what he said, are you?

A. I am quite sure.

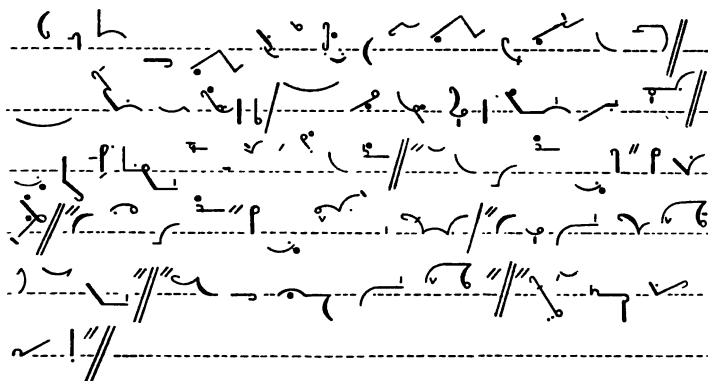
Q. Give the time within a week or two. A. It was in the month of March sometime; I do not remember within a day or two. It has escaped me somehow. I had a conversation with our secretary, I know.

Q. We must get the exact time, if possible.

A. I do not remember the exact time. I remember we paid the cabman thirty-five cents and we never paid him more than twenty-five cents.

OUR SHORTHAND STORY.

CHAPTER XXV.



REVIEW QUESTIONS.

How may *book, chapter and page* be indicated? Illustrate. *Degrees, minutes and seconds*? Illustrate. *Hours, minutes and seconds*? Illustrate. *Pounds, shillings and pence*? Illustrate. *Cents*? Illustrate. Give first column of *weh-hook* word-signs by nomenclature. Second column. Read first column forward. Backward. Second column forward. Backward. Both columns forward. Backward. Give the nomenclature for the column of special phrases containing *or two*. Read the phrases. Give the nomenclature for column of special contractions containing *or so*. Read the phrases. By what is *how* represented in word-forms? Illustrate. How is the word-sign for *remember* treated when joined to *did not* or *do not*? Illustrate. Give nomenclature for first question in Reading Exercise. The answer. Second question. Answer. Third question. Answer. Fourth question. Answer. Read first question. The answer. Second question. Answer. Third question. Answer. Fourth question. Answer. Give nomenclature for first question in Writing Exercise. The answer. Second question. Answer. Third question. Answer. For first sentence of Chapter XXV. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth. Ninth.

LESSON XII.

DIFFERENTIATED OUTLINES.

¶1. Where two or more frequently occurring words, by strict observance of rules, would be represented by the same outline in the same position, it is advisable to give them different outlines. In the following list are given the more important of these differentiated outlines. As will be observed, it is sometimes necessary to contract the conflicting forms.

<i>pr-prshn</i> 	appropriation	<i>pr-p-is</i> 	propose perhaps
<i>pr-pshn†</i> 	proportion	<i>p-p-is†</i> 	purpose
<i>pr-p-rshn</i> 	preparation	<i>pri-kshn</i> 	protection
<i>pr-p-r</i> 	prepare	<i>pr-dshn†</i> 	production
<i>pr-pri</i> 	appropriate	<i>pr^l-is-kt</i> 	prosecute
<i>pr^l-p†</i> 	property	<i>p-r-is-kt</i> 	persecute
<i>pr^l†</i> 	proper		

† Contraction.

SPECIAL PHRASES.

¶2. The words *in-law* may be represented by *nel* in the following cases:

					
daughter-in-law	father-in-law	mother-in-law	son-in-law	brother-in-law	sister-in-law

¶3. The points of the compass and words derived therefrom are represented as follows:

<i>nr^l-th</i>		north	<i>nrtrn^l</i>		northern
<i>is-th^s</i>		south	<i>is-thn^s</i>		southern
<i>st^l</i>		east	<i>estrn^l</i>		eastern
<i>w-ste</i>		west	<i>w-is-rn</i>		western
<i>nr^l-th-ste</i>		northeast	<i>nr^l-estrn</i>		northeastern
<i>nr^l-w-ste</i>		northwest	<i>nr^l-w-is-rn</i>		northwestern
<i>is-st^s</i>		southeast	<i>is-estrn^s</i>		southeastern
<i>is-w-ste</i>		southwest	<i>is-w-is-rn</i>		southwestern

¶4. Any year in the current century is represented by the last two figures. If the speaker expresses the year by the two last figures, this is shown by an apostrophe. Any year not in the current century is represented by its full number of figures:

95, 1895; '95, '95; 1792, 1792, etc.

REPETITIONS.

¶5. In reporting testimony, many repetitions of phrases and sentences occur. This is especially true when the examination has reached a high degree of rapidity. A repetition is a parallel; therefore, parallel lines are used to show it. Horizontal parallel lines [*k²-k⁸*] show the repetition of the question with a change of pronouns, if necessary; right oblique parallel lines [*r²-r⁸*], if in a question, the repetition of the answer, or, if in an answer, the repetition of a preceding answer; left oblique parallel lines [*p²-p²⁵*] in an answer, the repetition of a question before the last; vertical parallel lines [*l²-l²⁵*] if in a question, the repetition of a preceding question; if in an answer, the repetition of the preceding answer. The general rule is, that *the parallel lines point to the phrase repeated*. A skillful use of this principle will often change defeat into victory. This principle [*k²-k⁸*] may be applied in reporting dissertations, to repeat a preceding phrase or sentence.

¶6. READING EXERCISE.

Examining Counsel	Witness	Objecting Counsel	Court

¶7. WRITING EXERCISE.

Q. Yes. Why did you not succeed? A. Because we were persecuted by the Press. We got reports from the north, south, east and west; from the northeast, northwest, southeast and southwest; from the northern, southern, eastern and western as well as from the northeastern, northwestern, southeastern and southwestern states.

Q. And you did not succeed in getting the appropriation?

A. And we did not succeed in getting the appropriation.

Q. You say you have dealt on the Board of Trade?

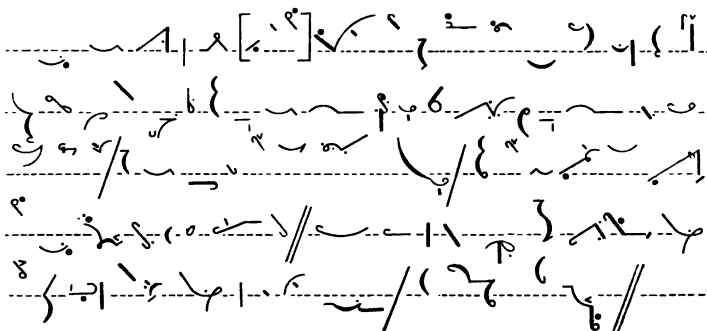
A. Please repeat the question.

Q. You say you have dealt on the Board of Trade?

A. Yes, sir. I have dealt on the Board of Trade.

OUR SHORTHAND STORY.

CHAPTER XXVI.



REVIEW QUESTIONS.

Why are differentiated outlines necessary? Illustrate. Give the nomenclature for the first column. Second column. Read the first column forward. Backward. Second column forward. Backward. Both columns forward. Backward. How may the words *in-law* be represented? Illustrate. Give the nomenclature for the first column of the points of the compass. Second column. Read first column forward. Backward. Second column forward. Backward. How may any year in the current century be represented? If the speaker uses the abbreviation, how is it shown? Explain the method of indicating *repetition* shown in ¶5. Give the general rule. Of what does k^2-k^3 show the repetition? R^2-r^3 P^2-p^3 T^2-t^3 ? Which of the repeaters is used in reporting dissertations? Give nomenclature for first question in Reading Exercise. The answer. Second question. Answer. Third question. Answer. Fourth question. Answer. Fifth question. Answer. Sixth question. Answer. Seventh question. Answer. Read first question. Answer. Second question. Answer. Third question. Answer. Fourth question. Answer. Fifth question. Answer. Sixth question. Answer. Seventh question. Answer. Give nomenclature for first question in Writing Exercise. Answer. Second question. Answer. [Be careful!] Third question. Answer. Fourth question. [Be careful!] Answer. [Be careful!] For first sentence of Chapter XXVI. Second. Third. Fourth. Fifth. Read first sentence. Second. Third. Fourth. Fifth.

LESSON XIII.

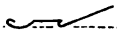
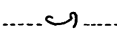
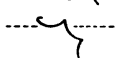
DERIVATIVE FORMS.

¶1. The primitive form usually retains its position, when a prefix or an affix is attached to it to represent a derivative form. Below is given a list of sufficient length to illustrate the principle.

PRIMITIVE FORMS.	DERIVATIVE FORMS.
accurate- <i>krt</i> ³ - - - -	inaccurate- <i>n-krt</i> ³
active- <i>ktv</i> ³ - - - -	inactive- <i>n-ktv</i> ³
assisted- <i>s</i> ¹ - <i>ste</i> - <i>d</i> ⁵ - - - -	unassisted- <i>n-s</i> ¹ - <i>ste</i> - <i>d</i> ⁵
attained- <i>tnl</i> - - - -	unattained- <i>n-tnl</i> ²
aware- <i>wer</i> ³ - - - -	unaware- <i>n-ver</i> ³
belief- <i>blf</i> - - - -	unbelief- <i>n-blf</i> ²
changed- <i>ch</i> - <i>d</i> ⁵ - - - -	unchanged- <i>n-ch</i> ² - <i>d</i> ⁵
combined- <i>bnt</i> ¹ - - - -	uncombined- <i>n-bnt</i> ¹
debt- <i>dt</i> - - - -	indebted- <i>n-dt</i> ² - <i>d</i> ⁵
different- <i>df</i> - - - -	indifferent- <i>n-df</i> ²
familiar- <i>f-m</i> - - - -	unfamiliar- <i>n-f</i> ² - <i>m</i>
full- <i>fl</i> ³ - - - -	{ fulfill- <i>fl</i> ³ - <i>fl</i> unfulfilled- <i>n-fl</i> ² - <i>fl</i>
gentlemanly- <i>jnt</i> ³ - <i>l</i> ⁵ - - - -	ungentlemanly- <i>n-jnt</i> ³ - <i>l</i> ⁵
happy- <i>p</i> ³ - - - -	unhappy- <i>n-p</i> ³
influenced- <i>n</i> ¹ - <i>ste</i> - - - -	uninfluenced- <i>n-n</i> ¹ - <i>ste</i>
large- <i>j</i> ³ - - - -	enlarge- <i>n-j</i> ³
numbered- <i>br</i> ³ - <i>d</i> ⁵ - - - -	unnumbered- <i>n-br</i> ³ - <i>d</i> ⁵
objectionable- <i>bshn</i> - <i>b</i> - - - -	unobjectionable- <i>n-bshn</i> ² - <i>b</i>
paid- <i>pt</i> - - - -	unpaid- <i>n-pt</i> ²
practical- <i>pr</i> ³ - - - -	impractical- <i>m-pr</i> ³
principle- <i>pr</i> - - - -	unprincipled- <i>n-pr</i> ² - <i>d</i> ⁵
satisfactory- <i>is</i> - <i>t</i> ³ - - - -	unsatisfactory- <i>n-is</i> - <i>t</i> ³
say- <i>s</i> - - - -	unsay- <i>n-s</i> ²
spoken- <i>is</i> - <i>pn</i> - - - -	unspoken- <i>n-is</i> - <i>pn</i> ²
stable- <i>is</i> - <i>t</i> - <i>bl</i> - - - -	unstable- <i>n-is</i> - <i>t</i> ² - <i>bl</i>
truthful- <i>trf</i> - - - -	untruthful- <i>n-trf</i> ²
used- <i>zt</i> ³ - - - -	unused- <i>n-zt</i> ³
usual- <i>zh</i> - - - -	unusual- <i>n-zh</i> ²
valuable- <i>vl</i> ³ - <i>bl</i> - - - -	invaluable- <i>n-vl</i> ³ - <i>bl</i>

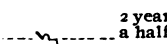
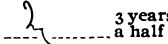
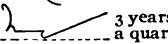
FRACTIONS.

¶2. In writing the shorthand forms for fractions and in phrasing the word *years* with fractions thereof, it is allowable to phrase the *kd* for *and*. This is allowable in cases in which *the* could not be substituted in transcribing. It is also allowable to omit *a* in such phrases as *one and a half*.

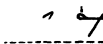
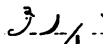
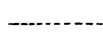
wen-k-wertr		1/4	wen-is-k-is-th		1/6
wen-f		1/2	wen-kd-f		1 1/2
wen-thrt		1/3	thr ^l -kd-f		3 1/2
wen-f-r-th		3/4	t-kd-f		8 1/2
wen-f-th		1-5	nn ^l -kd-f		9 1/2

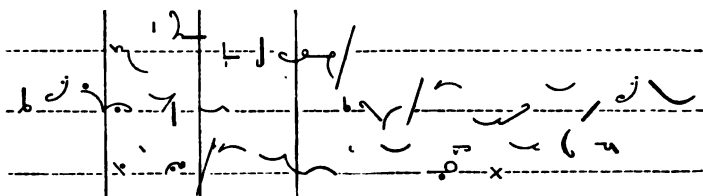
Years IN PHRASES.

¶3. Where the word *years* is accompanied by a number greater than one, *yeh* or *yuh* may represent *years*. In such use of *yeh* in phrases combining a fraction, such as *two years and a half*, the *a* may be omitted, and, sometimes, both *and* and *a* may be omitted.

bd-yu-kd-f		2 years and a half	thr ^l -yu-kd-f		3 years and a half
bd-yu-k-wertr		2 years and a quarter	thr ^l -yu-k-wertr		3 years and a quarter

¶4. READING EXERCISE.

Examining Counsel	Witness	Objecting Counsel	Court
			
			
			



15. WRITING EXERCISE.

Q. Do you know whether the Board of Trade has adopted any rule upon the subject? A. I do not know whether there is any rule now; but there was not two or three years ago.

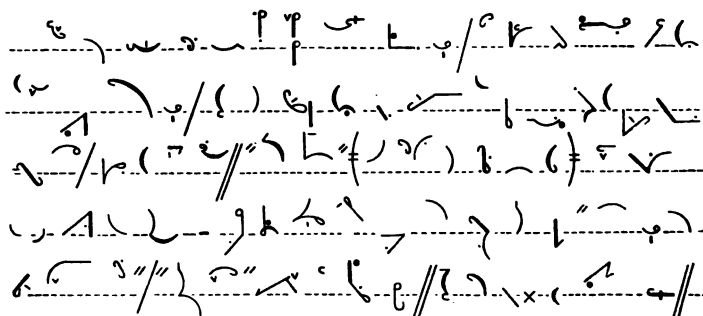
Q. Do you know of a case where one quarter of one per cent. was charged? A. Yes, sir. I know of cases where one quarter of one per cent. was charged and collected.

Q. Two years and a half ago, how was it? A. Two years and a half ago?

Q. Yes, sir. Two years and a half ago. A. I don't remember. I remember how it was three years and a quarter and three years and a half ago.

OUR SHORTHAND STORY.

CHAPTER XXVII.



REVIEW QUESTIONS.

Read the nomenclature for the first primitive form and the first derivative form. The second. Go down the list in that way. Read the primitive and derivative words in the same manner. What is allowable with the word-sign for *and* in phrasing fractions? In what cases is this allowable? In what phrases is it allowable to omit the *a* entirely? Illustrate. In what case may *yeh* or *yuh* represent *years*? Illustrate. In what other cases may *a* be entirely omitted? Illustrate. *And a?* Illustrate. Give nomenclature for first question in Reading Exercise. Answer. Second question. Answer. Third question. Answer. Read first question. Answer. Second question. Answer. Third question. Answer. Give nomenclature for first question in Reading Exercise. Answer. Second question. Answer. Third. Answer. Fourth. Answer. For first sentence of Chapter XXVII. Second. Third. Fourth. Fifth. Sixth. Seventh. Read first sentence. Second. Third. Fourth. Fifth. Sixth. Seventh.

LESSON XIV.

SPECIAL OUTLINES AND CONTRACTIONS.

¶1. The days of the week are represented by the following forms:

<i>m-n-d</i> 	Monday	<i>fr¹-d</i> 	Friday
<i>t²-is-d</i> 	Tuesday	<i>is-tr-d</i> 	Saturday
<i>wen-is-d</i> 	Wednesday	<i>is-n-d</i> 	Sunday
<i>thr-is-d</i> 	Thursday		

¶2. The months are represented by the following signs:

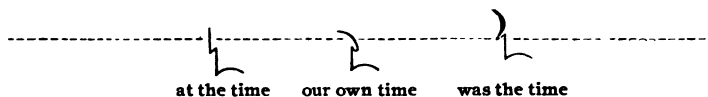
<i>j-n</i> 	January	<i>j³-l</i> 	July
<i>f-b</i> 	February	<i>g¹-ste</i> 	August
<i>m³-r-ch</i> 	March	<i>is-pt-m</i> 	September
<i>prl</i> 	April	<i>kt¹-br</i> 	October
<i>m</i> 	May	<i>n-v²</i> 	November
<i>jn³</i> 	June	<i>d-is-m</i> 	December

RESTORED CONSONANTS.

¶3. In phrasing, the restoring of *m* in *much*, in the following and similar cases, will increase the ease of joining.

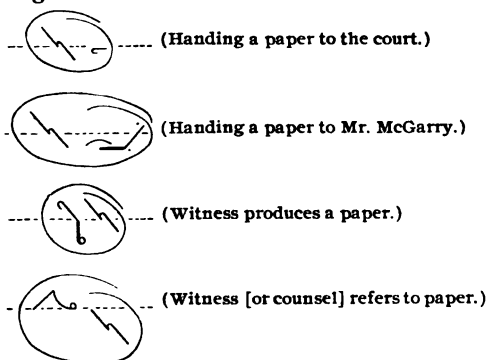
			
so much	too much	very much	was much

¶4. The *t* in *time* may be restored where it facilitates joining.



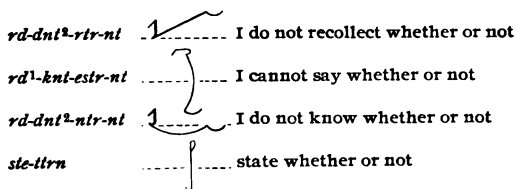
ENCIRCLING.

¶5. In expressing the actions of a witness or speaker, the shorthand form for a key-word is encircled. The following illustrations will serve as a guide.



SPECIAL PHRASES.

¶6. *Or not*, in court reporting, may sometimes be represented by *n-hook* upon a lengthened stroke or by *net* added to a lengthened stroke. Such representation must always follow lengthening to show *whether*.



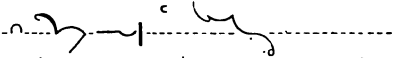
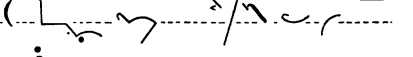
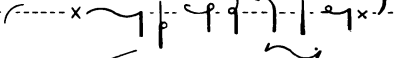
¶7. *Or other* may be represented by *lengthening* in the following cases.

<i>is-m-htr</i>		somehow or other
<i>is-m-wertr</i>		somewhere or other
<i>is-m-ngtr</i>		something or other
<i>is-m-wtr</i>		some way or other

¶8. *To the* or *to* may occasionally be omitted and the preceding and following forms joined.

		
in regard to the matter	we are glad to know	in reference to that

¶9. READING EXERCISE.

Examining Counsel	Witness	Objecting Counsel	Court
			
			
			
			
			

¶10. WRITING EXERCISE.

Q. Have you found it? A. Yes, sir. (Witness hands paper to Counsel.)

Q. Do you recollect whether there was any change in the financial condition later in the year? A. Yes, sir. There was a slight improvement in July and August and it got better right along through September, October, November and December, with reference to that, I mean.

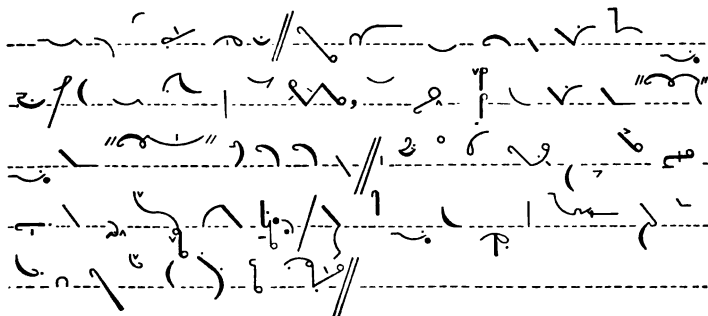
Q. Somewhere or other in your testimony you spoke of meeting the vice-president of the First National Bank. When did you say that was? A. I did not say what time it was; some how or other, I have forgotten; but I know it was either Saturday or Monday the fore part of January.

Q. Do you recollect whether or not it was in December?

A. I cannot remember.

OUR SHORTHAND STORY.

CHAPTER XXVIII.



REVIEW QUESTIONS.

What effect will the restoring of the *m* in *much* have in the cases given? What are the cases? Give a similar case. When may the *t* in *time* be restored? Give a case not shown. Give the nomenclature for the days of the week. Read the

signs forward. Backward. Give the nomenclature for the months. Read the signs forward. Backward. How may *or other* sometimes be shown? Illustrate. Give the nomenclature for the signs in the list. Read the signs forward. Backward. How may the actions of a speaker or witness be shown? Illustrate. How may *or not* sometimes be expressed in court reporting? Illustrate. May *to* be totally omitted? How? Does this rule apply generally? Illustrate. May *to* be totally omitted? How? Is this a general rule? Illustrate. Give the nomenclature for first question in Reading Exercise. Answer. Second question. Answer. Read first question. Answer. Second. Answer. Give nomenclature for first question in Writing Exercise. Answer. Second question. Answer. Third. Answer. Fourth. Answer. For first sentence of Chapter XXVIII. Second. Third. Fourth. Fifth. Read first sentence. Second. Third. Fourth. Fifth.

Part Two.

Practice.

Nomenclature.

Word-Signs.

Terms and Phrases.

Names.

Nomenclature.



Nomenclature.

Nomenclature is the representation, by letters, syllables and figures, of the various strokes and principles of hooking and variation of length; by the use of which the correct shorthand form for a word may be stated without the aid of engraving.

In the abstract, each syllable in nomenclature represents a single short or long stroke with or without a hook or hooks.

The simple strokes are designated by the letter or letters they represent, except where a stroke may be written with either a downward or upward motion or where two distinct characters represent the same consonant; in which case, the more frequent stroke is represented by the letter or letters it represents, and the less frequent stroke by a vowel and the letter or letters it represents. There are three such simple strokes: *lay* or *el*, *ray* or *ar*, *shay* or *ish*.

The halving of a straight stroke and all curved strokes, (except *m*, *n*, *el* and *ar*,) to add either *t* or *d*, is shown by the letter *t* added to the letter or letters representing the stroke; while a straight *oid* is represented by the letter *d* similarly added. The halving of *m*, *n*, *el* and *ar* to add *t*, is represented by *t*; but when halved to add *d*, it is represented by *d*. This does not conflict with *d* used to represent an *oid*, for it is not so used on curved *oids*.

Where it precedes or follows a hook and is given as a separate syllable, the circle is shown within the hook. Thus: *pr*¹-*is*-*pr*, prosper; *bn*-*is*-*t*, boneset. Where *is*, *ses*, *steh* or *ster*, takes the place of a hook, *is*, *ses*, *ste* or *ster* becomes a part of the syllable showing the hook combination; *spr*, supper; *sestr*¹, sister; *stepr*¹, stopper; *pns*, pens; *dnse*^s, dances; *pnster*, punster.

POSITIONS.

There are three *vowel* and five *omission* positions; the first are represented by the superior figures ¹, ² and ³; the last by the superior figures ⁴, ⁵, ⁶, ⁷ and ⁸.

FIRST POSITION: Represented by the superior figure ¹ immediately following a stroke or sign which is to be placed in *first position*.

*p*¹, *b*¹, *plnt*¹, etc.

Spoken: One.

SECOND POSITION: Represented by superior figure ² immediately following a stroke which is to be placed in *second position*. This representation is not used except when a stroke other than the first in a form takes the position. When the first stroke in a form takes the *second position* the superior figure ² is omitted.

Spoken: Two.

THIRD POSITION: Represented by superior figure ³ immediately following a stroke which is to be placed in *third position*.

Spoken: Three.

FOURTH POSITION: Represented by superior figure ⁴ immediately following a stroke which is to be placed immediately below and touching the line of writing.

Spoken: Four.

FIFTH POSITION: Represented by superior figure ⁵ immediately following a stroke which is to be placed close, but not joined, to the preceding stroke.

As applied to the indication of *ed* or *ly*, the preceding stroke ends in the middle of the *d* or *l*.

As applied to indication of omission of *of the* or *of*, both the preceding and the stroke the superior figure follows retain their respective vowel positions.

Spoken: Five.

SIXTH POSITION: Represented by superior figure ⁶ immediately following a stroke which is to be begun a short distance under a preceding stroke or sign, immediately below or above a preceding dot. *Spoken:* Six.

SEVENTH POSITION: Represented by superior figure ⁷ immediately following a stroke, (and its vowel position figure, if it has one,) which is to be struck through a preceding stroke in such manner that each will intersect the middle of the other. For instance, *n-v⁷*, indicates that the *v* is struck through the *n* in such manner that each will cross in the center of the other and the *v* be in the *second position*.

Spoken: Seven.

EIGHTH POSITION: Represented by superior figure ⁸ immediately following a stroke, (and its vowel position figure, if any,) which is to be placed exactly beneath a preceding stroke or form. This position generally applies to two identical forms.

Spoken: Eight.

REPRESENTATION.

SIMPLE STROKES: *p, b, t, d, ch, j, k, g, h, r, ar, dot, f, v, th, dh, sh, ish, zh, m, mp, n, ng, l, el, s, z, y, w.*

Spoken: pee, bee, tee, dee, chay, jay, kay, gay, hay, ray, ar, dot, ef, vee, ith, dhee, shay, ish, zhay, em, emp, en, ing, lay, el, es, zee, yay, way.

OIDS: *pd, bd, td, dd, chd, jd, kd, gd, rd.*

Spoken: poid, boid, toid, doid, choid, joid, koid, goid, roid.

SMALL CIRCLE: *is, iz.* Used as a distinct syllable, except as shown in connection with *r-hook* and *n-hook* on straight strokes.

Spoken: iss, iz.

LARGE CIRCLE: *ses.* Used same as *is*.

Spoken: ses.

SMALL LOOP: *ste.* Used same as *is*. *Stee*, when used as a distinct and complete character, as for the word-sign "first."

Spoken: steh, stee.

LARGE LOOP: *ster.* Used same as *is*, except as to *r-hook*.

Spoken: ster.

HALVING: Add *t* to representation of stroke, for either *t* or *d*, except on *m, n, ar* and *el*, when *d* is used to represent the heavy-ing: *pt, bt, etc., mt, md, etc.*

Spoken: pet, bet, etc., met, med, etc.

WEH-HOOK: Prefix *we* to *m, n, el* and *r* and by *wa* prefixed to *l*: *wem, wen, wel, wer, wal.*

Spoken: Same.

LENGTHENING: (For all syllables added by lengthening.) Add *tr* to representation of stroke: (*Es*, when lengthened, is represented by *estr*, to distinguish from *tr* preceded by *is*.) *ptr, btr, etc.*

Spoken: pectr, beetr, etc.

N-HOOK: Add *n* to representation of stroke: *pn, pnt, mn, mnt, mtrn, pdn, etc.*

Spoken: pen, pent, men, ment, metr, poidn, etc.

N-HOOK-ISS, on straight strokes: Add *ns* to representation of stroke: *pns, bns, pnts, ptrns, etc.* (This applies also to *ses, steh* and *ster*.)

Spoken: pens, bens, pents, petrns, etc.

(When *is* is to be shown within any hook, it is represented by *is* as a separate syllable. This also applies to *ses*, *steh* and *ster*.)

F-HOOK: Add *f* to representation of stroke: *pf*, *bf*, *dhf*, *pdf*, *pft*, etc.
Spoken: *pef*, *bef*, *dhef*, *poidf*, *pest*, etc.

TIVE-HOOK: Add *tv* to representation of stroke: *ptv*, *ktv*, *ktvt*, etc.
Spoken: *peetive*, *kaytive*, *kaytivt*, etc.

SHON-HOOK: Add *shn* to representation of stroke: *pshn*, *pshtn*, *mtrshn*, etc.
Spoken: *peeshon*, *peeshont*, *metrshon*, etc.

ESHON-HOOK: Represented by *eshn* as a separate syllable.
Spoken: *eshon*.

IN-HOOK: Represented by *in* as a separate syllable.
Spoken: *in*.

L-HOOK: Add *l* to representation of stroke: *pl*, *bl*, *ml*, *pll*, *nll*, *pdl*, *mltr*, *plf*, *pln*, *plshn*, etc.
Spoken: *pel*, *bel*, *mel*, *pelt*, *nelt*, *poidl*, *meltr*, *pelf*, *peln*, *pelshon*, etc.

R-HOOK: Add *r* to representation of stroke: *pr*, *pri*, *prn*, *prf*, *prshn*, *prtr*, *mrtr*, *nrtrn*, *pdr*, etc.
Spoken: *per*, *pert*, *pern*, *perf*, *pershon*, *pertr*, *mertr*, *nertrn*, *poidr*.

ISS-STRAIGHT CONSONANT-R-HOOK: Prefix *s* to representation of stroke and hook: *spr*, *sprn*, *str*; etc.
 (Also applies to *steh* and *ses*: *stepr*, *sestr*, etc.: *Spoken:* *stepr*, *sestr*, etc.)

Spoken: *sper*, *spern*, *istr* (to distinguish from loop *ster*), etc.

REL-HOOK: Add *rl* to representation of stroke: *pri*, *thri*, *thrit*, etc.
Spoken: *perl*, *therl*, *therit*, or, *prel*, *threl*, *threll*, etc.

LIR-HOOK: Add *lr* to representation of stroke: *plr*, *flr*, *flrit*, etc.
Spoken: *pelr*, *felr*, *felrit*, or, *pler*, *fler*, *flerit*, etc.

Word-Signs.—Contractions.

Alphabetically Arranged.

Phonographically Arranged.

Word-Signs and Contractions.

Alphabetically Arranged.

(* Unvocalized form; † combined word-sign and word-form.)

- a—*gd* [*kd* or *td* in phrases]
 ability—*blt*¹
 about—*bt*³
 above—*bv*
 absurd—*b-is-ard*
 absurdity—*b-is-ard*
 accept—*is-pl*³
 acceptance—*is-pl*³
 accident—*is-dnt*
 acknowledge—*k¹-j*
 acknowledgment—*k¹-j*
 acquaint—*k-nl*
 acquaintance—*k-nl*
 advantage—*j*
 advantageous—*j-is*
 advertise—*d*³
 advertisement†—*d³-is-mnt*
 affect—*f*³
 affection—*fshn*³
 after—*fl*
 afterward†—*fl-wert*
 all—*bd*¹
 along—*ng*³
 already—*dd*¹
 also—*l-s*
 always—*l-w-is*
 am—*m*
 an—*gd* [*kd* or *td* in phrases]
 and—*kd*³ [or *td* in phrases]
 another—*ntr*³
 anticipate—*nt-is-pl*³
 any—*n*¹
 any other—*ntr*¹
 applicant—*plnt*³
 application—*plshn*³
 apprehend—*prnt*³
 apprehension—*prn*³
 architect—*ar-kl*
 architectural—*ar-kl*
 architecture—*ar-kl*
 are—*ar* [*r* in phrases]
 arrival—*rf*¹
 arrive—*rf*¹
 as—*is*
 as it—*zt*
 association—*s-is-esn*
 as there—*ster*
 astonish—*sl*¹
 as to there—*is-ttr*
 at—*t*³
 at all—*tl*³
 at first—*t³-sle*
- at hand†—*tn*³
 at least†—*tl³-sle*
 at length—*tl³n*³
 at once†—*tns*³
 authority—*thrt*¹
 average—*v-j*
 aware—*wer*³
 away—*w*³
 awe—*dd*¹
 awful—*ddf*¹
 awfully—*ddf*
 be—*b*
 became—*b-k*
 because—*k¹-is*
 been—*bn*
 before—*bf*
 began—*gn*³
 begin—*gn*¹
 beginning—*gn*¹
 begun—*gn*
 beheld—*blt*
 behind—*bnd*¹
 behold—*blt*
 belief—*blf*
 believe—*bl*
 belong—*bl*¹
 between—*tn*¹
 beyond—*yu*¹
 body—*bt*¹
 brother—*br*³
 build*—*blt*¹
 built*—*blt*¹
 but—*td*
 by*—*b*¹
- came—*k*
 cannot—*knt*¹
 capable—*k-bl*
 care—*kr*
 certain—*is-art*; *is-rt*
 certainty—*is-art*; *is-rt*
 change—*ch*
 character—*kr-k*
 charge—*ch*³
 charity—*chrt*³
 christian—*krrn*¹
 christianity—*krrn*¹
 circumstance—*is-tns*³
 circumstantial—*is-tn*³
 combine—*bn*¹
 combination—*bn*
- combined—*bn*¹
 commercial—*k-mr*
 commerce—*k-mr-is*
 common—*k*¹
 comprehend—*prnt*
 comprehension—*prn*
 consequential—*is-kn*¹
 consider—*sdr*
 country—*k*
 countryman—*kn*³
 countrymen—*kn*
 county—*knt*
 danger—*jr*
 dark—*dr*³
 dear—*dr*
 decree—*kr*¹
 deficiency—*d-fsh*
 deficient—*d-fsh*
 degree—*gr*¹
 delinquency—*dln*¹
 delinquent—*dln*¹
 deliver—*dl*
 delivery—*dl*
 denominate—*dn*¹
 describe—*skr*¹
 designate—*d-is-g*
 designation—*d-is-g*
 determination—*d-trn*
 determine—*d-trn*
 develop—*df-p*
 developement—*df-p* (*mnt*)
 difference—*df*
 different—*df*
 difficult—*kl*
 difficulty—*kl*
 direct—*dr*
 distinct—*d-ste*
 distinction—*d-ste*
 distinguish—*d-ste-ng*
 do—*d*
 doctor—*dr*¹
 doctrine—*drrn*¹
 dollar—*d*¹
 downward*—*dn*³-*ard*
 during—*dr*³
- each*—*ch*¹
 effect—*f-k*
 efficiency—*f-sh*
 efficient—*f-sh*
 elsewhere†—*el-is-wer*

endeavor—*n-df*²
 England—*ngnt*¹
 enough—*n-f*²
 entire*—*ntv*¹
 equal*—*kl*¹
 equally*—*kl*¹
 especial—*s-p*
 essential—*s-n*
 establish—*st*
 ever—*v*¹
 every*—*vr*
 evidence—*vt*
 evident—*vt*
 exact—*is-kl*
 exaggerate—*sjvt*
 exaggeration—*sjrshn*
 exaggeratory—*sjvt-r*
 examination—*is-mn*
 examine—*is-mn*
 example—*is-mp*²
 exasperate—*sesprt*
 exasperation—*sesprshn*
 except—*is-pt*
 exception†—*is-pshn*
 excuse—*is-k*²
 execute—*is-kt*²
 execution—*is-kshn*³
 exhibit—*is-bl*¹
 exhibition—*is-bshn*¹
 exist—*ses-t*
 expectation—*is-p*
 expense—*is-pns*
 expensive—*is-pns-v*
 experience—*sprns*
 explain—*is-pln*
 explanation—*is-pln*
 explanatory—*is-plnt-r*
 exploration—*is-plrshn*
 explore—*is-plr*
 express—*spr-is*
 expression—*sprshn*
 extension—*is-ln*
 extensive—*is-lns-v*
 extent—*is-lnt*
 extraordinary—*str¹-ard*
 extravagance—*strf*³
 extravagant—*strf*³
 extreme—*str-m*
 eye—*pd¹-rd*

fact—*f*
 familiar—*f-m*
 familiarity—*f-m*
 family—*ml*²
 favor—*vr*²
 feature—*ft*¹
 few*—*f*³
 financial—*fn¹-n*
 first—*st*
 footstep—*ft²-st*
 for—*f*
 forward†—*f-wert*
 found*—*fnd*³
 foundation—*fnd*³
 fraction—*frshn*³

frequent—*frnt*¹
 from—*fr*
 furnish—*frn*
 furniture—*frn*
 future—*ft*²

gave—*g*
 general—*jn*
 generalization—*jns-eshn*
 generally—*jn*
 gentleman—*jnt*²
 gentlemen—*jnt*
 give—*g*¹
 given—*g*¹
 glorious—*gl-is*
 glory—*gl*
 govern—*gf*
 government—*gf*
 guilt*—*glt*¹
 guilty—*glt*¹

had*—*d*²
 half*—*f*²
 happen*—*pn*²
 happiness—*pns*²
 happy*—*p*²
 has—*is*
 has it—*zt*
 has there—*ster*
 have—*v*
 he—*h* (*pd², chd² or rd² in phrases*)
 headquarters—*ht-wertr-is*
 hear*—*ar*¹
 her*—*ar*¹
 here*—*ar*¹
 hereafter—*r/*²
 heretofore—*rt*²
 high—*pd¹-rd*
 highly—*pd¹-l*
 him—*m*
 his—*is*¹
 holy—*h*²
 home—*m*²
 hope—*p*²
 hour*—*ar*²
 how—*rd*⁴
 however—*v*²
 hundred—*nd*

I—*pd¹-rd* (*pd¹, chd¹ or rd¹ in phrases*)
 identical—*dt¹-kl*
 if*—*f*¹
 I have—*tdf*¹
 imagination—*jn*²
 imagine—*jn*²
 immediate—*md*¹
 importance—*mp*¹
 important—*mp*¹
 impossible—*mp¹-is*
 impossibility—*mp¹-is*
 improve—*mp*
 improvement—*mp*
 in*—*n*¹
 independence—*nd¹-pnt*

independent—*nd¹-pnt*
 indifference—*nd¹-df*²
 indifferent—*nd¹-df*²
 indiscriminate—*nd¹-is-k*
 indispensable—*nd¹-is-pns*²
 individual—*nd¹-vt*
 individuality—*nd¹-vt*
 inexperience—*in-sprns*
 infer—*n-f*²
 inference—*n-f*²
 influence—*n-ls*
 information—*nshn*¹
 inhabit—*n-l-bl*
 inhabitant—*n-l-bnt*
 inquire—*n-l-ver*
 inquiry—*n-l-ver*
 in reference—*nr-f*²
 in regard—*nr-l-gl*
 in respect—*nr-is-p*²
 inscription—*in-skshn*¹
 insurance—*n-l-ish*
 intelligence—*nt¹-jns*
 intelligent—*nt¹-jnt*
 in the habit—*n-l-bl*
 into*—*n-l*²
 investigation—*n-v²-is-eshn*
 irregularity—*ar-g*
 is—*is*¹
 is it—*zt*¹
 is there—*ster*¹
 it—*t*
 itself—*t²-is*
 it will—*tl*

judicial—*jt¹-sh*
 jurisprudence—*jr-is-p*
 juxtaposition—*j-is-p-is-eshn*

kind—*knt*¹
 kingdom—*k*¹
 knew—*n-chd*
 know—*n*
 knowledge—*n-l-j*

language—*ng*
 large—*j*²
 learn—*ln*
 legislation—*l-jshn*
 legislative—*l-jtv*
 legislature—*l-j*
 length—*ng-th*
 lengthy—*ng-th*
 let*—*lt*
 little—*lt*¹
 long—*ng*²
 lord—*ard*¹

machinery—*m-l-ish-r*
 majority—*m-jrt*
 manner—*nr*
 manufactory—*m-n-f*
 manufacture—*m-n-f*
 maximum—*m-is-m*
 may*—*m*
 may have been—*mpn*

me*—m¹
 measure—zhr³
 member—br
 memoranda—m-m-d
 memorandum—m-m
 mention—mshn
 met*—mt
 might*—mt¹
 mighty—mt¹
 morning—mn¹
 mortgage—mr¹-g
 mortgagee—mr¹-g-j
 mortgagor—mr¹-g-jr
 movement—mnt³
 Mr.—mr¹
 Mrs.—mr¹-is
 much—ch³
 my*—m¹

natural—nt-el
 naturally—nt-el
 nature—nt
 neither*—ntr¹
 never—n-v²
 nevertheless—n-v²
 new—n-chd
 next—n-ste
 no*—n
 no other—ntr
 nothing—n-th³
 notwithstanding—n-t²
 now—n-pd
 number—br³

O—dd
 object—b
 object'—b
 objection—bshn
 objective—blv
 of—pd¹
 of it—vt¹
 of the—pd¹-chd
 oh—dd
 on—chd¹; rd¹
 onward†—rd¹-wert
 opinion—nn¹
 opportunity—prt
 or—ld¹
 ordinary—ard¹
 organ—gn¹
 organize—gns¹
 origin*—ar¹-jn
 original—ar¹-jn
 other—dhr³
 our*—ar³
 out*—t³
 over—vr¹
 own—n³

particular—prt¹
 party—p³
 peculiar—p-k
 peculiarity—p-k
 people—pl
 perfect—prf¹

perpendicular—pr-pn
 phonography—jn
 plaintiff—plnt
 pleasure—zhr
 possibility—p-is
 possible—p-is
 possibly—p-is
 poverty—pf¹
 practicable—pr³-kt
 practical—pr³
 practice—pr³
 pretty—prt
 previous—v-is
 principal—pr
 principle—pr
 professor—prf¹
 profit—prf¹
 proper—pr¹
 public—p-b
 publication—p-bshn
 publish—p-b
 punish—pn³
 punishment—pn³
 punctual—p-ng-el
 punctuality—p-ng-el
 purpose—p-p-is

quality—kl¹
 quite*—kt¹

rather*—rtr³
 recollect—r
 recollection—rshn
 refer—r-f
 reference—r-f-is
 regular—r-g
 regularity—r-g
 religion—jn¹
 religious—j¹-is
 remember—br
 represent—r-p
 representation—r-pshn
 representative—r-plv
 require—r-wer
 requirement†—r-wernt
 respect—r-is-p
 respectful—r-is-pf
 respective—r-is-ptv

sample—s-m³
 satisfaction—s-tshn³
 satisfactory—s-t³
 satisfy—s-t³
 saw*—s¹
 say*—s
 secretary—skrt
 see*—s¹
 seldom—s-eld¹
 several—s-v
 shall—ish
 shalt—ish
 she*—ish¹
 should—chd
 signature—s-g¹
 similar—s-m¹

similarity—s-m¹
 simple—s-m¹
 single—s-ng¹
 singular—s-gly¹
 singularity—s-gly¹
 situation*—s-tshn¹
 so*—s
 somebody—s-mp
 somehow or other—s-m-htr

something—s-m-ng
 sometime—s-mt
 somewhat—s-mt¹
 special—s-p³
 spoken—s-pn
 stenographer—ste-n
 subject—s-b
 subject'—s-b
 subjection—s-bshn
 subjective—s-btv
 substantial—s-b-is-tn
 substantiate—s-b-is-tu
 sufficiency—s-f-sh
 sufficient—s-f-sh
 suggest—s-j
 suggestion—s-jshn
 suggestive—s-jlv
 superintendence—sprnt
 sure—shr
 surely—shr
 surprise—spr-is
 suspension—ses-pn

technical—t-k
 technicality—t-k
 tell*—tl
 testimony—t-is-m
 thank—th³
 that—dht¹
 that thr—dht¹
 the—¹
 thee*—dh¹
 their—dhr
 them—dh
 the other—dht¹
 there—dhr
 therefore—dhr-f
 these—dh¹-is
 they*—dh
 they are—dhr
 thing—ng¹
 think—th
 this—dh-is
 those—dh³-is
 though—dh³
 thousand—th³
 throughout—thrt³
 thus—dh³-is
 thy*—dh¹
 time—m¹
 to—pd
 to be—b³
 together—g
 to have been—bn³
 too—bd

to thr—*ltr*
toward*—*trt*
transfer—*tr-is-f*
truth—*tr*
two—*bd*

under—*nd*
understand†—*nd-is-tnt²*
understood†—*nd-is-ll²*
unless—*nl¹-is*
unquestionable—*n-kn-b*
unquestionably—*n-kn-b*
until*—*nt¹-el*
up*—*p*
upon—*pn*
us—*s³*
use*—*s³*
use*—*s³*
usual—*zh*
usually—*zh*

very*—*vr*
virtue—*vrt³*

was—*z*
was it—*zt*
way*—*w*
we—*we¹*
we are—*wer¹*
we may—*wem¹*
were—*we*
we will—*wal¹*
what—*wu¹*
whatever—*tf*
when—*wen¹*
where—*wer*
wherefore—*wer-f*
whether—*wtr*
which—*ch*
whichever—*chf*
while—*wal¹*
who—*jd*
whoever—*jd^f*
whole—*l³*
wholly—*l³*
whom—*jd*
why*—*chd-w¹*

will—*l*
wilt—*l*
wish*—*ish¹*
with—*w¹*
with him—*wem*
within—*dhn¹*
with me—*wem¹*
without—*dhl*
witness—*tns¹*
workman—*wern³*
workmen—*wern*
world—*eld*
would—*wu*

yard*—*ard³*
ye—*ye¹*
year—*ye¹*
yes—*y*
yes, sir—*y-is*
yet—*ye*
you—*yu*
your—*y*

Phonographically Arranged.

(* Unvocalized form; † combined word-sign and word-form.)

p—up*
p³—happy*, hope*, party
p-b—public, publish
p-bshn—publication
p/l—poverty
p-is—possible, possibly,
possibility
p-k—peculiar, peculiarity
pl—people
plnt—plaintiff
plnt³—applicant
plshn³—application
pn—upon
pn³—happen*, punish,
punishment
p-ng-el—punctuality
pns³—happiness
p-p-is—purpose
pr¹—appear*, proper
pr—principal, principle
pr³—practice, practical
pr³-kl—practicable
prf¹—perfect, professor
prft¹—profit
prn³—comprehension
prnt—apprehension
prnt³—apprehend
pr-pn—perpendicular
prt¹—particular
prt—opportunity, pretty
is-p—expect, expectation
is-p³—special
is-pln—explain, explanation

is-plnt-r—explanatory
is-blr—explore
is-blrshn—exploration
is-pn—spoken
is-pns—expense
is-pns-v—expensive
is-pshn—exception
is-pl³—accept, acceptance
ses-pen—suspension
ses-prshn—exasperation
ses-prt—exasperate
spr-is—surprise, express
sprns—experience
sprnt—superintend, su-
perintendence
sprshn—expression
pd¹—of
pd—to
pd¹-chd—of the
pd-l¹—highly
pd¹-rd—eye, high, I

b¹—by*
b—be, ob'ject, object'
b³—to be
bf—before
b-is-ard—absurd*, absurd-
ity
b-k—became
bl¹—belong
bl—believe
blf—belief
blt¹—ability, build*, built*
blt—beheld, behold
bn¹—combination

bn—been
bn³—to have been
bnl¹—behind, combined
br—member, remember
br³—brother, number
bshn—objection
bl¹—body
bl³—about*
blv—objective
b-v—above*
is-b—subject, subject'
is-b-is-tn—substantial, sub-
stantiate
is-bshn¹—exhibition
is-bshn—subjection
is-bl¹—exhibit
is-blv—subjective
bd¹—all
bd—too, two

t—it
t³—at*, out*
tf—whatever
t³-is—itself
t-is-m—testimony
t-k—technical, technicality
tl—it will, tell*
tl³—at all
tl³-n³—at length
tn¹—between
tns¹—witness
tn³—at hand
tr—truth
tr-is-f—transfer
trt—toward*

t²-ste—at first
ltr—to thr
is-l²—satisfy, satisfactory
is-lm—extension
is-lm²—circumstantial
is-lms²—circumstance
is-lms-v—extensive
is-lnt—extent
is-lshn¹—situation
is-lshn²—satisfaction
is-ltr—as to there
ses-l—exist
str-l-ard—extraordinary
str-l²—extravagant-cc
str-m—extreme
td¹—or
td—but
tdf¹—I have

d¹—dollar
d—defendant, do
d²—had*
df—difference, different
df-p—develope
df-p (mnt)—development
df-sh—deficiency, deficient
d²-is-mnt—advertisement†
d-is-g—designate-ation
dl—deliver, delivery
dln¹—delinquent-cy
dn¹—denominate
dn²-ard—downward*
dr¹—doctor
dr—dear, direct
dr²—dark, during
dvn¹—doctrine
d-ste—distinct, distinction
d-ste-ng—distinguish
dl¹-kl—identical
d-trn—determine-ation
is-dnt—accident
dd¹—O, oh
ddf¹—awful, awfully
sdr—consider

ch¹—each*
ch—change, which
ch²—charge, much
chf—whichever
chr¹—charity
chd¹—on
chd—should

j—advantage
j²—large
j¹-is—religious
j-is—advantageous
j-is-p-is-eshn—juxtaposition
jn¹—religion
jn—general, generally
jn²—imagination, imagine
jns-eshn—generalization
jnl—gentlemen
jnl²—gentleman
jr—danger

jr-is-p—jurisprudence
jl¹-sh—judicial
is-j—suggest
is-jshn—suggestion
is-jlv—suggestive
sjrshn—exaggeration
sjrl—exaggerate
sjrl-v—exaggeratory
jd¹—ought
jd—who, whom
jdf—whoever

k¹—common, kingdom
k—came, country
k-bl—capable
k¹-is—because
k¹-j—acknowledge, ac-
 knowledgement
kl¹—equal*, equally*
kl—difficult, difficulty
kl¹—quality
k-mr—commercial
k-mr-is—commerce
kn—countrymen
kn²—countryman
knt¹—cannot, kind*
knt—county
k-nt—acquaint*—ance
kr¹—decree
kr—care
kr-k—character
kern¹—christian-ity
kl¹—quite*
is-k²-is—excuse
is-kn¹—consequential
is-kshn²—execution
is-kl²—exact, execute
skr¹—describe
skrt—secretary
kd²—and

g¹—give, given
g—gave, go*, together
gf—govern, government*
gl—glory
gl-is—glorious
gl¹—guilt*, guilty
gn¹—begin-ning, organ
gn—begun
gn²—began
gns¹—organize
gr¹—degree
is-g¹—signature
is-gr¹—singular-ity
gd²—a, an
h—he
h²—holy
ht-wertr-is—head-quarters

f¹—if*
f—fact, for
f²—affect, few*, half*
f-k—effect
f-m—familiar, familiarity

fn—phonography
fn²—found*, foundation
fn¹-n—financial
fr—from
frn—furnish, furniture
frn¹—frequent
frshn²—fraction
f-sh—efficiency, efficient
fshn²—affection
fl¹—feature
ft—after
ft²—future
ft²-ste—footstep
ft-wert—afterward†
f-wert—forward†
is-f-sh—sufficiency, suf-
 ficient

v¹—ever
v—have
v²—however
v-is—previous
v-j—average
vr¹—over
vr—every*, very*
vr²—favor
vr²—virtue
vl¹—of it
vt—evidence, evident
is-v—several

th—think
th²—thank, thousand
thr¹—authority
thr²—throughout
dh¹—thee*, thy*
dh—them, they*
dh²—though
dh¹-is—these*
dh-is—this
dh²-is—those, thus
dhn¹—within*
dhr—their, there, they are
dhr²—other
dhr-f—therefore
dht¹—that
dht—without
dht¹—that thr, the other

ish¹—she*, wish
ish—shall, shalt
ishr—sure, surely

zh—usual, usually
zhr—pleasure
zhr²—measure

m¹—me*, my*, time
m—am, him, may*
m²—home
m¹-ish-r—machinery
m-is-m—maximum
m-jrt—majority
ml²—family

m-m-d—memoranda
m-m—memorandum
mn—morning
m-n-f—manufactory, manufacture
mn¹—movement
mr¹—Mr.
mr¹-g—mortgage
mr¹-g-j—mortgagee
mr¹-g-jv—mortgagor
mr¹-is—Mrs.
mshn—mention
ml¹—might*—mighty
ml—met*
is-m¹—similar, similarity
is-m-hr—some how or other
is-mn—examination, examine
is-m-ng—something
is-m¹—somewhat
is-mt—sometime
md¹—immediate
mp¹—importance, important
mp—improve, improvement
mp¹-is—impossible, impossibility
mpn—may have been
is-mp¹—simple-y
is-mp—somebody
is-mp²—example, sample

n¹—any, in*
n—no*, know*
n²—own
n¹-bnt—inhabitant
n¹-bt—in the habit
n-chd—knew, new
n-df²—endeavor, indifference, indifferent
n-f²—infer
n-f-is—inference
n¹-is—influence
n¹-j—knowledge
n-kn-b—unquestionable, unquestionably
n-pd—now
n¹-ish—insurance
n-sle—next
n-l²—notwithstanding
nt—nature
nt¹-cl—until*
nt-cl—natural, naturally
n-th²—nothing
nt-is-pl²—anticipate
nt¹-jns—intelligence
nt¹-jnt—intelligent
nt¹—any other, entire*, neither*
ntr—no other
ntr²—another
n-v²—never
n-v²—nevertheless

n-v²-is-eskn—investigation
n¹-wer—inquire, inquiry
nd—hundred, under
nd¹-bnt—independence, independent
nd¹-is-k—indiscriminate
nd-is-pns²—indispensable
nd-is-lnt²—understand†
nd-is-ll²—understood†
nd-vt¹—individual, individuality
n¹-is—unless
nn¹—opinion
nr—manner
nr-f²-is—in reference
nr¹-gt—in regard
nr-is-p²—in respect
in-skrshn¹—inscription
in-sprns—inexperience
ste-n—stenographer-y

ng¹—thing
ng—language
ng²—along, long
ngnt¹—England
ng-th—length, lengthy
is-ng¹—single-y

eld—world
el-is-ver—elsewhere†
is-eld²—seldom

l—will, wilt
l²—whole, wholly
l-j—legislature
l-jshn—legislation
l-jtv—legislative
ln—learn
l-s—also
ll¹—little
ll—let*
l-w-is—always

ar¹—hear*, her, here*
ar—are
ar²—hour*, our*
ar-g—irregular, irregularity
ar¹-jn—origin*, original
ar-kl—architect, architectural, architecture
ard¹—lord, ordinary
ard²—yard*
is-art—certain, certainty

r—recollect
r-f—refer
r¹—arrival, arrive*
r-f-is—reference
r¹-l²—hereafter
r-g—regular, regularity
r-is-p—respect
r-is-pf—respectful
r-is-plv—respective
r-p—represent

r-pshn—representation
r-plv—representative
rshn—recollection
rt²-f—heretofore
rtv—rather*
r-wer—require
r-wernt—requirement
is-rt—certain, certainty
rd¹—how
rd¹-wert—onward†

s¹—saw*, see*
s—say*, so*
s²—us, use*
s-is-eskn—association
s-n—essential
s-p—especial
st—astonish
st—establish

z—was
z²—use*
zt¹—is it
zt—as it, has it, was it

y—yes, your
y-is—yes, sir
w—way*
w²—away
wtr—whether
chd¹-w—why*

ste—first

ster¹—is there
ster—as there, has there

is¹—his, is
is—as, has

wal¹—we will, while
we¹—we, with
we—were
wem¹—we may, with me
wem—with him
wen¹—when
wer¹—we are
wer—where
wer²—aware
wer-f—wherefore
wern—workmen
wern²—workman

wu¹—what
wu—would

ye¹—ye, year
ye—yet

yu¹—beyond
yu—you

•¹—the

Terms and Phrases.

Architectural.

Astronomy.

Banking.

Board of Trade.

Boots and Shoes.

Breadstuffs.

Brickmaking.

Butter, etc.

Chemical.

Cigars, etc.

Cotton.

Crockery, etc.

Dry Goods.

Fish, etc.

Foundry.

Fruits, etc.

Furniture.

Gems, etc.

Geology.

Groceries.

Harness, etc.

Insurance.

Law.

Legal Business.

Mechanical.

Provisions.

Physiognomy.

Railroad.

Stoves, etc.

Wines, etc.



Terms and Phrases.

(* Word-sign or contraction.)

Architectural.

- abacus—*b^ak-is*
 abamurus—*b^am-r-is*
 acroterium—*krtr^am*
 adytum—*di^am*
 aisle—*lⁱ (pd-lⁱ)*
 alcove—*el^akf*
 alure—*el^aar*
 amphiprostyle—*mⁱ-f-pr-is-l-l*
 angle-bead—*ng^agl-bl*
 angle-shaft—*ng^agl-ish-ft*
 anta—*n^at*
 antechoir—*n^at-k-wer*
 antesolarium—*n^at-is-l-ar-m*
 apse—*p^ais*
 apsis—*p^ases*
 apteral—*p^atr-l*
 arcade—*ar-kt*
 arcature—*ar^akttr*
 arch—*ar^ach*
 architrave—*ar^a-k-trf*
 arcostyle—*arⁱ-is-t-l*
 areostyle—*arⁱ-ses-t-l*
 armature—*ar^amtr*
 arria—*ar^ais*
 atlantes—*t^a-ln-t-is*
 atrium—*tr^am*
 attic—*t^ak*
 balcony—*bl^a-k-n (b^a-l-k-n)*
 baldachin—*b^a-l-d-kn (bl^a-kn)*
 baluster—*b^a-l-ster*
 balustrade—*b^a-l-is-trl*
 band—*bn^a*
 banister—*b^a-n-ster*
 barbican—*br^a-b-kn*
 bartizan—*b^a-r-t-is-n*
 base—*b-is*
 basement—*b-is-mnt*
 batter—*b^a-tr (btr^a)*
 battlement—*bl^a-l-mnt*
 bay—*b*
 beam—*bⁱ-m*
 bearing—*br^a-b*
 belfry—*b-l-fr*
 bell—*b-l*
 bell-chamber—*b-l-ch-mtr*
 bell-gable—*b-l-g-bl*
 bell-tower—*b-l-t-ar*
 bell-turret—*b-l-t-rt*
 belvedere—*b-l-vtr (b-l-v-dr)*
 bema—*bⁱ-m (a)*
 blind area—*blndⁱ-ar*
 blocking-course—*blⁱ-k-ng-kr-is*
 bolster—*b-l-ster*
 brace—*br-is*
 bracket—*br^a-kt*
 broach—*br-ch*
 buttress—*bt-r-is*
 caisson—*k-is-n*
 calotte—*k-l-l*
 campanile—*k^a-mp-nl*
 canopy—*kn^a-p*
 canted—*kn^a-d*
 cantilever—*kn^a-l-vr*
 capital—*k^a-pt-l*
 caryatid—*k^a-r-tl*
 cavetto—*k-v-t*
 ceiling—*is-lⁱ-s*
 chamfer—*ch^a-m-fr*
 chancel—*ch^a-n-is-el*
 channel—*ch^a-nl*
 chantry—*ch^a-n-tr (chn^a-r^a)*
 chaprel—*ch^a-pt-r-l*
 choir—*k-l-wer*
 ciborium—*sbr-m*
 cloister—*klⁱ-ster*
 coffer—*k-l-fr*
 colonade—*klⁱ-nd*
 column—*klⁱ-m*
 compluvium—*-pl^u-v-m*
 conduit—*-dtⁱ*
 coping—*k-p^a*
 corbel-table—*krⁱ-bl-t-bl*
 cornice—*krⁱ-n-is*
 corona—*k-r-n*
 corridor—*kt^r-l*
 crenelle—*kr-nl*
 cupola—*k-p-l*
 cyma—*is-mⁱ*
 cymatium—*is-mⁱ-m*
 dado—*d-d*
 decastyle—*d-k-is-t-l*
 diastyle—*dⁱ (i)-is-t-l*
 distyle—*dⁱ-is-t-l*
 ditriglyph—*dtⁱ-r-glf*
 dodecastyle—*dt-k-is-t-l*
 dome—*d-m*
 donjon—*dn-jn*
 door—*d-ar*
 doorway—*d-ar-we*
 dorsal—*drⁱ-is-l*
 dossel—*dⁱ-is-l*
 eaves—*v-is*
 echauguette—*ishⁱ-gt*
 elevation—*el-vshn*
 embrasure—*m-br-is-ar*
 entablature—*nt^a-blt-ar*
 entasis—*n-t-ses*
 enterclose—*nt-kⁱ-is*
 entresol—*nt-is-l^u*
 epistyle—*p-is-l*
 eustyle—*st^a-l*
 exedra—*k-is-dr*
 exonarthex—*k-is-nr-th-k-is*
 facade—*f-is-d*
 fascia—*fa-sh*
 femerell—*f-mrl*
 fillet—*f-l-l*
 fleche—*fl-sh*
 fluting—*fl^a-s*
 footstall—*ft^a-is-t-l*
 formeret—*frⁱ-m-rt*
 frieze—*frⁱ-is*
 frontispiece—*frnt-s-p-is*
 gable—*g-bl*
 gablet—*g-bl*
 gallery—*gl^a-r*
 gargoyle—*gr^a-gl*
 glyph—*glf*
 gorge—*grⁱ-j*
 gradino—*grⁱ-d-n (grtⁱ-n)*
 groin—*grnⁱ*
 ground-plate—*grnd^s, pl*
 groundsill—*grnt^s, is-l*
 gutter—*gt^r*
 hagnoscope—*h-j-is-k-p*
 hall—*pd-lⁱ*
 helix—*pd-elⁱ-k-is*
 hexastyle—*chd-k-ses-t-l*
 hyperoon—*hⁱ-prn*
 hyperthyroon—*hⁱ-pr-th-rn*
 hypethron—*hⁱ-p-thrn*
 hypostyle—*hⁱ-p-is-t-l*
 hypotrachelium—*hⁱ-p-tr-kl-m*
 impluvium—*mp^a-l-v-m*
 impost—*mpⁱ-sie*
 in antis—*nⁱ-n-t-is*
 intercolumniation—*nt-kl^u*
 m-nshn
 jamb—*j^a-m*
 jetty—*j-t*
 keep—*k-l-p*
 keystone—*kⁱ-is-t-n*
 lacunar—*l^a-k-nr*
 lantern—*lnt^a-arn*
 lean-to—*lnⁱ-pd*
 loggia—*l-j*
 loophole—*l^a-p-(o)l*

louvre—l²vr
 luffer—l¹fr
 lunette—l¹nt
 lysis—l¹ses
 machicolation—m²k-k¹shn
 mantel—m¹l²l
 masonry—m¹is-nr
 merlon—mr-l¹n
 metope—ml-p
 mezzanine—m-z-nn
 minaret—mu¹rl
 modillion—md¹l¹n
 module—md¹el
 monopteron—mn¹pl-rn
 monotriglyph—mn¹l¹tr-glf
 mullion—m-l¹n
 mutule—m¹l²l
 naos—n-s
 narthex—nr²lh-k-is
 nave—n-v
 newel—n²el
 niche—n¹ch
 octastyle—k¹l¹t-is-l¹
 offset—f¹is-l¹
 opisthodomos—p¹is-tht-m-
 is
 order—ar¹tr¹
 orientation—arn-lshn
 ornament—arn¹mnt
 orthography—ar¹lh-gr¹f
 orthostyle—ar¹lh-is-l¹
 oylet—l¹l
 pagoda—p-g-d
 pannel—p²nl
 parapet—p²r-p¹l
 parvise—pr²v-is
 pedestal—pt-is-l¹
 pediment—pt-mnt
 peripteral—p¹l-r-p¹tr¹
 peristyle—p-r-is-l¹
 pilaster—p¹l-sler
 pillar—p¹l-l-ar (p¹l¹)
 pillowed—p¹l-d
 pinnacle—p¹l-n-k¹
 piscina—p¹l-is-n
 plancher—pln²chr
 plastering—pl²ster-⁶
 plinth—pln¹lh
 podium—p¹l-m
 polychrome—p¹l-l-k¹m
 polytriglyph—p¹l-l¹tr-glf
 porch—p-r-ch (pr-ch)
 portal—prt-el (prt-l)
 porticulis—prt-k¹is
 porte-cochere—prt-k-ishr
 portico—prt-k
 post-and-pane work—p-ste,
 kd-pn, wer-k
 postern—p¹l-is-trn
 posticum—p-is-l-k-m
 presbytery—pr-is-bl-r
 pronaos—pr-n-s
 propylon—pr¹l-pln
 prostyle—pr-is-l¹
 pseudodipteral—p¹l²p-tr¹l

pseudoperipteral—p¹l²pr-
 p-tr¹l
 pteroma—tr-m
 pulvinated—plf-nt-d
 pycnostyle—p¹l-k-n-is-l¹
 pylon—p¹l-n
 pyramidion—pr¹l-m-dn
 quarrel—k¹l¹r¹
 quarry—k¹l¹wer
 quoin—kn¹
 reduct—r-d-kt
 reredos—r¹l¹r-d-is
 respond—r¹l-is-pnt
 retro-choir—r¹tr¹l-k-
 wer
 rood-beam—r²d-b-m
 rood-loft—r²d-l-f¹
 rood-screen—r²d-sk¹rn
 rood-tower—r²d-t-r
 roof—r¹f²
 roving—r¹f-⁶
 scamillus—s-k¹l-m-l-is
 scarcement—s-k²ar-is-mnt
 screen—sk¹rn¹
 sedilia—s-d-l¹ye
 sepulcher—s-pl-k¹r
 sill—s-l¹
 skew-table—s-k²t-bl
 slype—s-l¹p
 socle—s-k¹
 soffit—s-f¹
 sole—s-l¹
 spire—s-p¹l-ar (spr¹)
 spire-light—s-p¹l-ar-l¹ (spr¹-
 ll)
 splay—s-pl
 spout—s-pl²
 squinch—s-k¹l-wen-ch
 stage—ste-j
 stair—ste-ar²
 steeple—s-l¹pl
 stereobate—ste-ar¹bl
 stoa—s-l¹
 story—ste-r
 strip pilaster—str¹p, p¹l-
 sler
 style—ste-l¹
 stylobate—ste-l¹bl
 summer—s-m-ar
 surbase—s-ar-b-is
 systyle—ses-l¹
 tabling—t-bl-⁶
 talus—t-l-is
 telamon—tl-mn
 terminal figure—tr-m-nl-
 f-gr
 terminus—tr-m-n-is
 terrace—t-r-is
 tessellated—t-is-l¹d⁶
 tester—t-sler
 tetraastoon—tl-r-is-l¹n
 tetrastyle—tl-r-is-l¹
 tholus—th-l-is
 through-carving—thr²k¹rf-
 ⁶
 through-lighted—thr²l¹d⁶

tile—t¹l
 timber-built—t¹l-mtr-bl¹
 tower—t²ar
 tracery—tr-is-r
 trachelium—tr¹l-k¹m
 transept—tr²n-is-pl
 transom—tr²n-is-m (tr²-
 is-m)
 triforium—tr-fr-m
 triglyph—tr¹l-glf
 truss—tr-is
 turret—t-r¹
 tympanum—t¹l-m¹p¹n-m
 underpinning—nd-pn-⁶
 vault—vll¹
 vaulting-shaft—vll¹ng-isk-
 fl
 ventiduct—vnt-d-kt
 veranda—vrn²d
 verge—vr-j
 vestibule—v-is-l-bl
 viaduct—vd¹l-kt⁶
 wall—wal¹
 watershed—wtr¹l-shl
 weathering—wtr-⁶
 window—wen¹d
 zoophorus—z¹f-r-is

Astronomy.

altitude—elf-t⁶
 aphelion—f¹l-n
 apogee—p²j
 apsidal—p²is-d-is
 ascension—s-nshn
 asteroid—s²rt
 axis—k²ses
 azimuth—z²m-th
 celestial—s-el-is-l¹
 circumference—s-ar-f²-rns
 cluster—kl-sler
 colures—kl(u)-ar-is
 comet—k¹ml
 conjunction—j²ngshn
 corona—k-r-n
 declination—d-kl-nshn
 degree—gr¹
 diameter—d²mtr
 disk—d¹is-k
 diurnal—d-ar-nl
 elliptical—kl¹pt-k¹
 elliptical—el¹pt-k¹
 epicycle—p-is-kl
 equator—k-tr (ktr)
 equinoctial—kn¹k-shl
 equinoxes—kn¹k-ses
 horizon—h¹r-r-is-n
 hypothesis—h¹p-th-ses
 latitude—ll²lt
 longitude—l¹n-j-ll
 lunar—lm²ar
 lunation—l-nshn
 meridian—m¹rl-n
 meteor—ml¹ar

nadir—*ntr*
 nebula—*n-b-l*
 nocturnal—*n¹-ktr-nl*
 nodes—*nd-is*
 occultation—*kl¹-ishn*
 opposition—*p¹-is-eshn*
 orbit—*ar¹-bl*
 orient—*ar¹-nl*
 orrery—*ar¹-r*
 oscillation—*s¹-ishn*
 parallax—*p¹-l²-k-is*
 parallel—*p¹-l²-l*
 parheliion—*p¹-l²-h-el-n*
 path—*p¹-th*
 penumbra—*pn-m-br*
 perigee—*p-r-j*
 perihelion—*p-r-chd-l-n*
 phase—*f-is*
 planet—*pln²-l*
 pole—*p-l*
 radius vector—*r-d-is-v-klr*
 right—*rt¹*
 rotation—*r-ishn*
 satellite—*is-l²-ll*
 sidereal—*is-dr¹-l*
 solar—*is-el-ar*
 solstice—*is-el¹-is-t-is*
 spectroscopy—*is-p-klr-is-k-p*
 spectrum—*is-p-klr-m*
 sphere—*is-f¹-ar*
 star—*sle-ar²*
 sun-spot—*is-n-is-pl*
 telescope—*tl-is-k-p*
 time—*m¹*
 transmit—*tr¹-is-m¹*
 umbra—*m-br*
 vertical—*vrt-kl*
 zenith—*z¹-n-th*
 zodiac—*z-d-k*
 Earth—*ar-th*
 Jupiter—*j²-pl-ar (j²-ptr)*
 Mars—*mr²-is*
 Mercury—*mr-kr*
 Neptune—*n-p¹-tn*
 Saturn—*strn²*
 Uranus—*ar²-n-is*
 Venus—*v¹-n-is*
 Vulcan—*vl-kn*

Banking.

acceptance—*is-p²-lms**
 accommodation—*o-dshn¹⁰*
 adjustment—*j-is-mnt*
 advance—*df²-n-is*
 altered—*l¹-d*
 balance—*blns**
 bank book—*b²-ng-k-b-k*
 bearer—*br²-ar*
 bill of exchange—*bl¹-l-k-is-ch**
 bill of lading—*bl¹-l-l-d² (bl¹-d²)*

bonds—*bnts¹*
 bookkeeper—*b²-k-k-pr*
 capital—*k²-pt-l*
 cashier—*k²-ishr*
 certificate—*is-rt-f²*
 certified—*is-rt-fl*
 check—*ch-k*
 clearing house—*klr¹-h-is**
 clerk—*klr-k*
 coin—*kn¹*
 collateral—*kl²-rl*
 collateral security—*kl²-skrt**
 circulation—*is-ar-klshn*
 collections—*kl-kshn-is*
 consideration—*sdrshn**
 consols—*a-is-l¹-is*
 contract—*tr¹⁰-kl*
 convertible—*vr¹⁰-bl*
 corporation—*kr¹-prshn*
 coupons—*k²-pns*
 credit—*kr-dl*
 currency—*krn-s*
 debenture—*d-bnt-ar*
 deliver-y—*dl**
 demand—*d²-mnt*
 deposit—*d¹-p-is-l*
 depositor—*d¹-p-is-tr*
 director—*dr-klr*
 discount—*d¹-is-knt*
 draft—*drft²*
 due bill—*d²-b-l*
 employe—*m¹-pl-y*
 endorse—*ntr¹-is*
 endorsement—*ntr¹-is-nl*
 exchange—*k-is-ch²*
 forgery—*fr¹-jr*
 fraud—*fr¹-l*
 income—*n¹-k-m*
 installment—*n¹-is-el-mnt**
 interest—*nl-is-l²*
 judgment—*j-j-mnt*
 ledger—*l-jr*
 letter of credit—*ltr-kr-dl*
 officer—*f¹-is-ar (r)*
 order—*artr¹*
 partnership—*p¹-l²-nr-ish*
 par value—*pr²-vl*
 payment—*p-mnt*
 preferred—*pr¹-rt*
 president—*pr-is-dnt*
 principal—*pr**
 proceeds—*pr-is-d-is*
 promissory—*pr¹-m-is-r*
 protest—*pr-t-sle*
 market—*m²-r-kl (mr²-kl)*
 merchandise—*m-r-chnt-z*
 messenger—*m-is-jr**
 mortgage—*mr¹-g²*
 mortgagee—*mr¹-g-j*
 mortgagor—*mr¹-g-jr*
 negotiable—*n-g-ish-bl*
 non-acceptance—*nn¹-is²-p-lms**
 note—*nl*

notice—*n-t-is*
 raised—*r-sle*
 receipt—*r¹-is-l*
 refunding—*r-fnt²*
 registered—*r-j-sler-d*
 remittance—*ar¹-m-ins (ar¹-ml-n²-is)*
 runner—*rn-ar*
 sight—*is-l¹*
 sinking fund—*is-ng¹-k-², fnt (is-ng¹-k-fnt*)*
 statement—*is-ll-mnt*
 stockholder—*sle-llr*
 stock—*sle-k¹*
 surety—*ishr²-l*
 surplus—*is-ar-pl-is*
 teller—*tl-l-r (llr)*
 vault—*vl¹*
 vice-president—*v¹-is-dnt**

Board of Trade.

acceptance—*is-p²-lms**
 accommodation—*o-dshn¹⁰*
p-pr (dshn¹-p-pr)*
 accord and satisfaction—*kr¹, kd-is-ishn² (kr¹-is-ishn*)*
 account—*kn²*
 account sales—*kn², is-l-is (kl²-is-l-is*)*
 agent—*j-nt*
 arbitration—*ar²-bl-rshn*
 advances—*df²-n-ses*
 balance of trade—*blns², pd¹, trt (blns²-trt*)*
 ballooning—*b²-ln-⁰*
 bear—*b²-ar (br²)*
 Board of Trade—*brt-trt**
 breadstuffs—*brt-is-lf-is*
 broker—*br-kr*
 brokerage—*br-kr-j*
 bucket shop—*b-kl-ish-p*
 bull—*b-l*
 call—*kl¹*
 capital—*k²-pt-l*
 cereals—*is-ar¹-l-l-is*
 Chamber of Commerce—*ch-mtr-k-mr-is**
 clique—*kl¹-k*
 collaterals—*kl²-rl-is*
 commission—*ishn¹⁰*
 corn—*krn¹ (kl¹-rn)*
 corners—*kr¹-nr-is*
 curbstone brokers—*kr-b-is-ln, br-kr-is*
 deliver-y—*dl**
 depressed—*d-pr-sle*
 differences—*df-is**
 dull—*d-l*
 engrosser—*n-gr-is-r*
 exchange—*k-is-ch²*
 exchange broker—*k-is-ch², br-kr**

expenses—*is-pnses**
 factor—*f^ak-tr*
 factorage—*f^ak-tr-j* (*f^a*
ktv-j)
 fall—*fl¹* (*au*)
 fictitious quotations—*f¹k-*
l-sh-is, k-lshn-is
 flat—*fl¹*
 fluctuation—*fl-k-lshn-is*
 flyer—*fl¹-ar* (*fl¹*)
 food—*f¹*
 forcing quotations—*f-ar-is-*
o, k-lshn-is
 forestaller—*f-r-is-l-ar*
 freezing out—*fr¹-is-o, l¹*
 futures—*ft¹-is**
 grain—*grn*
 gunning—*gn¹*
 inactive—*n¹-ktv*
 kite-flying—*kl* (*i*)—*fl¹-o*
 lame duck—*l-m-d-k*
 long—*ng¹*
 losses—*l¹-ses*
 margins—*m¹-r-jns*
 meal—*ml¹*
 merchandise—*m-r-chn¹-x*
 middleman—*md¹-l-mn*
 offer—*fr¹*
 option—*pshn¹*
 option trading—*pshn¹, trt-*
o
 oversold—*vr¹-is-eld*
 percentage—*p-r-is-nt-j*
 pointer—*pnt¹-ar*
 pool—*p¹-l*
 price current—*pr¹-is, krnt*
(pr¹-skrnt)
 profit—*prft¹*
 purchase—*pr-ch-is*
 put—*pt¹*
 results—*r-is-lt-is*
 rise—*r¹(i)-is*
 sales—*is-l-is*
 selling short—*is-l-o, ishr¹l*
 settlement—*is-lt-mnt*
 short—*ishr¹l*
 speculation—*is-p-k-lshn*
 stock—*ste-k¹*
 stock-broker—*ste-k¹-br-kr*
 stock exchange—*ste-k-is-*
ch¹
 stock jobber—*ste-k¹-f-br*
(ste-f¹-br)*
 straddle—*str¹-l*
 time bargain—*m¹-br-gn*
(mtr¹-gn)*
 transaction—*tr¹-is-kshn*
 value—*vl¹*
 watering—*wtr¹-o*

Boots and Shoes.

boot—*bt¹*
 box—*bl¹-k-is*

button—*b-tn*
 calf—*k¹-f¹*
 calf skin—*k¹-f¹-is-kn*
 common sense—*kl-is-n-is**
 dongola—*dn¹-g-l*
 double—*d-bl*
 hand made—*nd¹-md*
 hand turned—*nd¹-l-rnt*
 imported—*mt(o)r-lt*
 kid—*kt¹*
 kip—*kl¹-p*
 lace—*l-is*
 leather—*ltr* (*l-thr*)
 medium—*md¹-m*
 men's—*mn-is*
 narrow—*n¹-r*
 oak tanned—*(o)k-tnt*
 patent—*p¹-tnt*
 Philadelphia—*fl¹-f**
 pointed—*pnt¹-d*
 razor—*r-is-r*
 sandal—*is-nd¹-el*
 shoes—*ish¹-is*
 single—*is-ng¹*
 slippers—*is-l¹-pr-is*
 sole—*is-l*
 square—*is-k¹-wer*
 tan—*tn¹*
 tanned—*tnt¹*
 Tokio—*t-k-ye*
 turned—*t-rnt*
 turn sole—*tr-n, is-l*
 weight—*we-l*
 welt—*walt*
 welt sole—*walt-is-l*

Breadstuffs.

amber—*mtr¹*
 baker's—*b-kr-is*
 barley—*br¹-l*
 best—*b-ste*
 breadstuffs—*brt-is-lf-is*
 buckwheat—*b-k-we-t*
 Chicago—*ish¹-k-g*
 choice—*ch¹-is*
 clover—*kl-vr*
 common—*k¹*
 corn—*krn¹* (*kl-arn*)
 extra—*k-is-tr*
 fancy—*fn¹-s*
 fair—*f¹-ar*
 flax—*fl¹-k-is*
 flour—*flr(ou)¹*
 good—*gt¹*
 hay—*h*
 high mixed—*pd¹-rd, m-k-*
ste
 inferior—*n¹-f-ar-ar* (*n¹-f-*
r-r)
 low grade—*l-grt*
 medium—*md¹-m*
 Milwaukee—*ml¹-k**
 Minnesota—*m¹-n-is-l*

New York—*n-y**
 Northwestern—*nr¹-w-is-*
*rn**
 No. 1—*br¹-wen*
 No. 2—*br¹, bd*
 No. 3—*br¹-thr*
 oats—*t-is*
 patent—*p¹-tnt*
 red winter—*r-d-wentr*
 rejected—*r-j-kl-d¹*
 rye—*r¹(i)*
 seeds—*is-d¹-is*
 spring—*spr¹-ng*
 shipping trade—*sh¹-p-o,*
trt (*sh¹-p-trt**)
 timothy—*t¹-m-lh*
 wheat—*pd-we-t¹*
 white—*pd-we-t¹* (*chd-wt¹*)
 white winter—*pd-we-t¹-*
wentr
 yellow—*yu-l*

Brickmaking.

annealing—*n-l¹-o*
 ax—*k¹-is*
 bat—*bt¹*
 batting—*bt¹-o*
 bestowing—*b-is-t-o*
 breeze—*br¹-is*
 brick—*br¹-k*
 brick-machine—*br¹-k-m-*
ishn
 brick-mold—*br¹-k-mlt*
 brick-press—*br¹-k-pr-is*
 chalk-mill—*ch¹-k-ml*
 clamp—*kl¹-mp*
 clamping—*kl¹-mp-o*
 clay—*kl*
 clay-getting—*kl, gt¹-o*
 clay-mill—*kl-ml*
 close-bolting—*kl-is, blt¹-o*
 clot—*kl¹*
 clot-molder—*kl¹-mltr*
 cuckold—*k-kl*
 cupola—*k-p-l*
 devil-stove—*d-vl-is-lf*
 dresser—*dr-is-ar*
 dressing-bench—*dr-is-o,*
bn-ch
 drying-floor—*dr¹-l-o, flr*
 drying-shed—*kr¹-o, isht*
 encallow—*n¹-k-l*
 excavating-tool—*k-is-k-vl-*
o, t¹
 fire-clay—*f¹-ar-kl*
 flat—*fl¹*
 hack—*chd-k¹*
 hack-barrow—*chd-k¹-b-r*
 hack-ground—*chd-k¹-grnt*
 hovel—*h¹-vl*
 kick—*k¹-k*
 kiln—*kl¹*
 live-holes—*l¹-v-pd-l-is*

loam—*l-m*
 malm—*m²-m*
 marl—*mr¹s*
 mold—*mlt*
 mold-block—*mlt-bl-k*
 molding—*mlt-²*
 molding-sand—*mlt-², is-nd²*
 molding-stool—*mlt-², ste¹s*
 molding-table—*mlt-², t-bl*
 neck—*n-k*
 page—*p-j*
 pallet—*p²-ll*
 pallet-molding—*p²-ll-mlt-²*
 pick—*p¹-k*
 pug—*p-g*
 pug-mill—*p-g-ml*
 sand-stock molding—*is-nd²-is-t-k-mlt-²*
 scintling—*is-net¹-el-ng*
 set—*is-t*
 shovel—*ish-vl*
 slip-kiln—*is-l¹-p-kl*
 slop-molding—*is-l¹(o)-p-mlt-²*
 soil—*is-l¹*
 soiling—*is-l¹-²*
 spade—*is-pl*
 stock-board—*ste-k¹-brt*
 strike—*str¹-k*
 taking-off—*t-k-², f¹*
 tempering—*t-mtr-²*
 topping—*tl-p-²*
 treading—*trl-²*
 unsoling—*in-is-l¹-²*
 washing-mill—*we-ish-l¹-², ml¹*
 weathering—*wtr-²*

Butter, etc.

barrel—*br²-l*
 box—*bl-k-is*
 butter—*bt-r (bt-ar)*
 cheese—*ch¹-is*
 creamery—*kr¹-m-r*
 dairy—*d-r*
 eastern—*estr¹-l*
 eggs—*g-is*
 factory—*f²-k-t-r*
 fair—*f²-ar*
 fancy—*f²-as*
 fresh—*fr-ish*
 grease—*gr¹-is*
 limed—*l¹-md*
 New York—*n-y²*
 prime—*pr¹-m*
 tub—*t-b*
 western—*w-is-rn*

Chemical.

aluminum—*el²-mn-m*
 antimony—*nt²-m²-n*

arsenic—*ar²-is-n-k*
 barium—*br²-m*
 bismuth—*bl-is-m-th*
 boron—*b-rn*
 bromine—*br-mn*
 cadmium—*kl²-m-m*
 cesium—*is-x¹-m*
 calcium—*kl²-is-m*
 carbon—*kr²-bn*
 cerium—*is-ar¹-m*
 chlorine—*kl-rn*
 chromium—*kr-m-m*
 cobalt—*k-bl*
 coffer—*kl-fr*
 erbium—*ar-b-m*
 fluorine—*f²-rn*
 gadolinium—*g²-ln-m*
 gallium—*gl²-m*
 germanium—*jr-mn-m*
 glucinium—*gl²-is-n-m*
 gold—*glt*
 hydrogen—*htr¹-jn*
 indium—*n¹-d-m*
 iodine—*pd-rd-dn¹*
 iridium—*ard¹-m*
 iron—*pd-rd-arn¹*
 lanthanum—*l²-n-th-n-m*
 lead—*l-d*
 lithium—*l¹-th-m*
 magnesium—*m-g¹-m*
 manganese—*mn²-g-n-is*
 mercury—*mr-kr*
 molybdenum—*m¹-l-b-d-n-m*
 neodymium—*n¹-d-n-m*
 nickel—*n¹-kl*
 nitrogen—*ntr¹-jn*
 osmium—*z¹-m-m*
 oxygen—*kl-is-jn*
 palladium—*p²-l-d-m*
 phosphorus—*f¹-is-f-r-is*
 platinum—*pl²-n-m*
 potassium—*p²-t-is-m*
 praseodymium—*pr-is-d-m-m*
 rhodium—*r-d-m*
 rubidium—*r¹-bl-m*
 ruthenium—*r-th-n-m*
 samarium—*is-m-ar-m*
 scandium—*is-kl²-m*
 selenium—*is-el-n-m*
 silicon—*is-el¹-kn*
 silver—*is-el¹-vr*
 sodium—*is-d-m*
 strontium—*str¹-t-m*
 sulphur—*is-el-fr*
 tantalum—*tn²-t-l-m*
 tellurium—*tl²-m*
 terbium—*tr-b-m*
 thallium—*th¹-m*
 thorium—*th-r-m*
 thulium—*th²-l-m*
 tin—*tn¹*
 titanium—*tt¹-n-m*
 tungsten—*t-ng-is-l-n*
 uranium—*yu-rn-m*

vanadium—*vn²-d-m*
 ytterbium—*(i)tr-b-m*
 yttrium—*(i)tr¹-m*
 zinc—*z¹-n-k*
 zirconium—*z-ar-kn-m*

Cigars, etc.

bouquet—*b-k*
 burn-up—*b-rn-p*
 chewing—*ch²-²*
 choice—*ch¹-is*
 cigar—*sg-r²*
 clear—*kl-r¹*
 climax—*kl¹-m-k-is*
 combination—*bn¹*
 concha—*kn¹-ch*
 Connecticut—*t²-kt*
 Cuban—*k²-bn*
 deliciosa—*d-l-ch-s*
 extra—*k-is-tr*
 filler—*fl-r¹*
 fine cut—*fn¹-kt*
 First National—*slee-n²*
 Florida—*fl-r¹-d*
 fresh—*fr-ish*
 Globe—*gl-b*
 hand made—*nd²-md*
 Havana—*h²-vn*
 Hiawatha—*h¹-we-th*
 high grade—*h-g-rt (pd¹-gr¹)*
 imported—*mtr-tt*
 invincible—*n¹-v-n-is-b*
 Lady Carnot—*l-d-kr-n*
 leaf—*l¹-f*
 long cut—*ng²-k²*
 long filler—*ng²-fl-r²*
 medianos—*m-d-n-is*
 meridios—*m¹-r-d-is*
 Metropole—*mtr-pl*
 Mexican—*m-k-is-kn (m-is-kn²)*
 newsboy—*n²-is-b*
 opera—*pr¹*
 perfecto—*prf¹-k-t*
 plug—*pl-g*
 Reina Victoria—*r-n-v-k-t-r*
 ribbon—*r¹-bn*
 Rothschild—*r¹-th-chlt*
 Sandwich Island—*is-nd²-we-ch-lnt*
 seed—*is-d¹*
 segar—*sg-r²*
 smoking—*is-m-k-²*
 Spanish—*is-pn²-ish*
 speckled—*is-p-kl¹*
 spotted—*is-pl¹-d²*
 strictly—*str¹-k-l*
 Sumatra—*is-mt²-r*
 tobacco—*t²-b-k*
 ultra—*el-t*
 Vanderbilt—*v²-ntr-bl¹*
 wrapper—*r²-pr*

Cotton.

cotton—*k-l-n*
 fair—*f^a-ar*
 good—*g^o*
 inferior—*n¹-f-ar-ar*
 low—*l*
 middling—*md¹-l-ng*
 New Orleans—*n-chd-ar-l-n*
 is
 ordinary—*ard¹*
 strict—*str¹-kt*
 Texas—*t-k-ses*
 upland—*p-lnt*

Crocery, etc.

artistic—*art²-st-k*
 basket—*b^a-is-kt*
 blue—*bl^o*
 bonbons—*bn¹-bns*
 bouillon—*b^a-ln*
 bowls—*b-l-is*
 bread—*brt*
 breakfast—*br-k-f-ste*
 brushes—*br-sh-is*
 butter—*blr*
 cabinets—*k^a-bn-t-is*
 cake—*k-k*
 card boxes—*kr^o-b-k-ses*
 Cauldon—*kl¹-dn*
 center piece—*is-ntr-p-is*
 china—*chl¹-n*
 chocolate—*chl¹-k-lt* (*chl¹-klt*)
 clock set—*kl¹-k-is-l*
 Coalport—*kl-prt*
 Copenhagen—*k-pn-chd-gn*
 Copeland—*k-plnt*
 Crown Deity—*krn²-d-l*
 Dante—*dn²-l*
 Derby—*d-r-b*
 dessert—*d-is-art*
 dinner—*d¹-nr*
 Doulton—*d-l-tn*
 entice—*n¹-t-is*
 finger bowl—*f¹-ngr-b-l*
 fish—*f¹-sh*
 fruit—*fr^o*
 glass—*gl²-is*
 glassware—*gl²-is-wer*
 gold border—*gl¹-brt-ar*
 Haviland—*h^a-v-lnt*
 imported—*mtr-lt*
 inkstand—*ng¹-k-is-lnt*
 incrustated—*n-kr-ste-d^o*
 ivory—*pd-rd-v¹-r*
 jewel casket—*j^a-l-k-is-kt*
 lamp—*l^a-mp*
 lunch—*l-n-ch*
 meat set—*ml¹-is-l*
 modern—*mtrn¹*
 ormolu—*ar¹-m-l*
 ornamental—*arn¹-mn^o*

Paris—*p^a-r-is*
 pie—*pt*
 plates—*plt-is*
 portrait—*pr-trt*
 pot—*pt¹*
 pottery—*pt¹-r*
 raised—*r-ste*
 Royal—*r¹-el*
 Royal Berlin—*r¹-el-br-l-n*
 Royal Dresden—*r¹-el-dr-is*
 dn
 salad—*is-eld^o*
 saucer—*is-s¹-ar*
 Sevres—*is-v-ar-is*
 Shakespeare—*ish-k-is-pr*
 soup—*is-p^a*
 table—*t-bl*
 teas—*t¹-is*
 toilet—*t¹-lt*
 tureen—*t¹-rn*
 vase—*v-is*
 violet—*v¹-lt*
 wares—*w^{er}-is*
 Worcester—*w^a-ster*

Dry Goods.

all wool—*bd¹, wal³*
 alpaca—*el^a-p-k*
 apron—*prn*
 beaver—*bl-br*
 belt—*blt*
 blanket—*bl^a-ng-kt*
 boa—*b(a)*
 bonnet—*bn¹-t*
 boucle—*b^a-kl*
 bourette—*b^a-rt*
 brocade—*br-kt*
 broches—*br-sh*
 buttons—*b-tns*
 cambric—*k-mtr-k*
 camel's hair—*k^a-ml-is-ar*
 Canton flannel—*kn^a-n-fl-nl*
 canvas—*kn^a-v-is*
 cape—*k-p*
 cashmere—*k^a-ish-mr*
 changeable—*ch-bl^a*
 checks—*ch-k-is*
 chemise—*ish¹-m-is*
 cheviot—*ish-vt*
 chinchilla—*chn¹-ch-l*
 cloak—*kl-k*
 cloth—*kl¹-th*
 cluny—*kl²-n*
 comfort—*f¹-rl^o*
 cord—*kr¹-l*
 corset—*kr¹-is-l*
 corset cover—*kr¹-is-l-k-vr*
 costume—*kl¹-is-t-m*
 cotton—*kl-tn*
 cotton bat—*kl¹-tn-bl*
 crepon—*kr-pn*
 crinoline—*krn¹-ln* (*kr¹-nl-n*)
 damask—*d^a-m-is-k*

diagonal—*d^a-g-nl*
 drawers—*dr¹-ar-is*
 Dresden—*dr-is-dn*
 dress—*dr-is*
 eiderdown—(*i*)*dr¹-dn*
 elastic—*el^a-is-l-k*
 embroidery—*m¹-brt-r*
 etamine—*t-mn*
 fabric—*f^a-br-k*
 fancies—*fn^a-s-is*
 flannel—*fl^a-nl*
 flannelette—*fl^a-nl-t*
 friese—*fr¹-is*
 fur-trimmed—*f-r-tr-md*
 garment—*gr^a-mnt*
 gingham—*g¹-ng-chd-m*
 gloves—*glf-is*
 grass cloth—*gr^a-is-kl-th*
 hair cloth—*chd-ar^a-kl-th*
 half hose—*f^a-h-is*
 handkerchief—*rd-ntr^a-chf*
 hemstitched—*chd-m, ste-chl¹*
 Henrietta—*pd-nr-t*
 herring-bone—*chd-ar-ng-bn*
 hose—*h-is*
 hosiery—*h-zhr*
 India twills—*n¹-d, t¹-l-is*
 jacket—*j^a-kt*
 jersey—*j-r-s*
 jura cloth—*j^a-r-kl-th*
 kerchief—*kr-chf*
 kersey—*kr-z*
 kid gloves—*kl¹-glf-is*
 lace—*l-is*
 ladies cloth—*l-d-is-kl-th*
 liner—*ln¹-r*
 linings—*ln¹-is^o*
 lisle thread—*l¹-l-thrt*
 matelasse—*ml^a-l-s*
 melton—*ml-tn*
 mittens—*m¹-tns*
 muff—*m-f*
 mixture—*m¹-k-ster*
 mohair—*m-chd-ar*
 moire—*m^a-r*
 muslin—*m-is-ln*
 napkins—*n^a-p-kns*
 night-dresses—*nt¹-dr-ses*
 night-robe—*nt¹-r-b*
 Nottingham—*nt¹-ng-chd-m*
 novelties—*n¹-vl-t-is*
 ostrich—*st¹-r-ch*
 pants—*pn-ts*
 percale—*pr-k-ln*
 perfumery—*pr-f-m-r*
 Persian—*pr-shn*
 pillow—*pl-l*
 plaids—*pld^a-is*
 plush—*pl-sh*
 poplin—*p¹-pln*
 prints—*prnts*
 regular made—*r-g-md^a*
 remnant—*ar-mn-nl*
 ribbed—*r-l-bl*

ribbons—*r^lbns*
 robe—*r-b*
 rough effect—*rf, f-k²*
 sacque—*is-k²*
 satin—*is-in²*
 satine—*is-in¹*
 scarf—*skr²*
 Scotch-linen—*is-k¹ch-ln-n*
 scrim—*skr¹m*
 sergings—*is-ar-j-is²*
 sheets—*isht¹is*
 Sicilian—*ses-ln¹*
 silicia—*is-l¹ish*
 silk—*is-el¹k*
 silkaine—*is-el¹k-ln*
 skirt—*skrl*
 striped—*str¹pt*
 suitings—*is-t²is²*
 surah—*is-ar²*
 taffeta—*t²f¹*
 tailor made—*t-l-ar-md*
 tartar—*tr²tr*
 tights—*tl¹is*
 towels—*la¹is*
 tweed—*tl-we-d*
 twills—*tl¹is*
 underwear—*nd-wer²*
 union suits—*nn², is-f²is*
 valenciennes—*vl²n-is-n-is*
 velvet—*vl-v-in*
 vest—*v-ste*
 waists—*w-ste-is*
 wash goods—*w-ish¹gl-is*
 wool—*wa²*
 wrapper—*r²pr*

Fish, etc.

apples—*pl²is*
 Bartlett's—*br²ll-is*
 canned—*kn²*
 chicken—*ch¹kn*
 codfish—*kd¹f-sh*
 corn—*krn¹ (k¹arn)*
 corned beef—*krnl-bf*
 cove—*kf*
 deviled—*d-vlt*
 fish—*f-sh*
 halibut—*pd-la-bt*
 head cheese—*h-d-ch-is (ht-ch-is)*
 herring—*chd-ar²*
 lobster—*ll-b-ster*
 mackerel—*m²kr¹*
 mince meat—*mn¹iss, ml²*
 oysters—*estr¹is*
 peaches—*pl-ch-is*
 pears—*pa-ar-is*
 plums—*pl-m-is*
 quinces—*k¹wen-ses*
 salmon—*is-mn²*
 salt—*is-l¹*
 salt peter—*is-l¹pl-ar*
 sardines—*is-ar²dns*

smoked—*is-m-kt*
 wood—*we-d²*

Foundry.

air-drain—*ar²dren*
 air-gate—*ar²gt*
 air-hole—*ar²h*
 anneal—*nl¹*
 back—*b²k*
 bellows—*b-l-is*
 blackening—*bl²kn-²*
 black-lead—*bl²k-l-d (bl²klt)*
 black-wash—*bl²k-we-ish*
 blast—*bl²ste*
 blow—*bl*
 blower—*bl-ar (blr)*
 blow-hole—*bl-l*
 bot-stick—*bl²is-t-k*
 box—*b¹k-is*
 breast—*br-ste*
 brick-dust—*br¹k-d-ste*
 burn—*brn*
 case—*k-is*
 cast—*k²ste*
 chamber—*ch-mtr*
 chaplet—*ch²pll*
 charcoal—*chr²kl*
 charge—*ch²*
 check—*ch¹k*
 chill—*chl¹*
 chilled casting—*chl¹k-ste-²*
 clay—*kl*
 clay-wash—*kl-we-ish*
 cleaner—*kin¹ar*
 cold-shut—*klt-isht*
 compression—*prshn²*
 contraction—*tr²kskn*
 cope—*k-p*
 core—*kr*
 core-bar—*k(o)r-br*
 core-barrel—*kr-br-l*
 core-over—*kr-ur*
 core-pipe—*kr-p-p*
 core-print—*kr-brnt*
 cotter-plate—*klr¹pl*
 crane—*krn*
 crucible—*kr²is-b-l*
 cupola—*k-p-l*
 dam-plate—*d²m-plt*
 dead-head—*dl-h-d*
 delivery—*dl²*
 draft—*drf²*
 drag—*dr²g*
 drain—*dren*
 draw—*dr¹*
 draw-back—*dr¹b-k*
 draw-taper—*dr¹t-pr*
 drier—*dr¹ar*
 drying stone—*dr¹ng-is-in*
 dry-sand—*dr¹is-nd*
 dump—*d-mp*
 face-dust—*f-is-d-ste*
 facing sand—*f-is-ng-is-nd*
 false-part—*f²is, prt²*
 feeding-head—*fl-ng-h-d*
 feeding-rod—*fl¹-², r-d*
 fettle—*ft-el*
 fin—*fn¹*
 flask—*fl²is-k*
 flask-clamp—*fl²is-k-kl-mp*
 flaw—*fl¹*
 flow-gate—*fl, gt*
 flux—*fl-k-is*
 follow-board—*fl-l-brt*
 founder's dust—*fnd²ar-is-d-ste*
 founder's lathe—*fnd²ar-is-l-dh*
 foundry crane—*fnd²r-krn*
 furnace—*fr-n-is*
 gagger—*g²gr*
 gate—*gt*
 gate-channel—*gt-ch-nl*
 gate-shutter—*gt-istr*
 gate-stick—*gt-is-t-k*
 gear-molding—*gr¹mlt-²*
 grains—*grns*
 greensand—*grn¹, is-nd²*
 grunter—*grnt-ar*
 head-rope—*h-dr-p*
 heat—*ht¹*
 ingate—*n¹gt*
 ladle—*ld*
 lantern—*lnt²arn*
 lift—*l¹ft*
 limestone—*l¹m-is-ln*
 lingot—*l¹ng-gt*
 loam—*l-m*
 loam-beater—*l-m-blr*
 loam-board—*l-m-brt*
 loam-cake—*l-m-k-k*
 loam-plate—*l-m-plt*
 loam-work—*l-m-wer-k*
 loosening-bar—*la-is-n-ng-br*
 malleable—*ma-l-bl*
 mantel—*mnt²l*
 match-plate—*m²ch-plt*
 matrix—*mtr²k-is*
 metal—*mlt¹*
 mold—*mlt*
 mold-board—*mlt-brt*
 molder—*mltr*
 molder's clamp—*mltr-is, kl²mp*
 molder's table—*mltr-is-t-bl*
 mold-facing—*mlt-f-is-²*
 molding-board—*mlt-², brt*
 molding-sand—*mlt-², is-nd²*
 molding-trough—*mlt-², tr¹*
 new-sand—*n-chd, is-nd²*
 nowel—*n-el*
 nozzle—*n-l-is-el*
 odd side—*d¹is-d*
 old-sand—*old-is-nd*

open-hearth—*pn-chd-ar-th*
 open-sand—*pn, is-nd^s*
 oven—*vn*
 over-iron—*vr-l(i)arn*
 parting—*prt^a*
 parting-line—*prt^a, ln^l*
 parting-sand—*prt^a, is-nd^s*
 pattern—*plrn^s (pl^arn)*
 piece-meal—*pl-is-m-l*
 perier—*pr-r*
 picker—*pl-kr*
 pickle—*pl-kl*
 piercer—*pl-ar-is-ar*
 pig—*pl-g*
 pit—*pl^l*
 plasm—*pl^a-is-m*
 pot—*pl^l*
 pot-metal—*pl^l-ml-l*
 pouring-gate—*pr-ar^a, gt*
 print—*prnt^l*
 rammer—*r^a-mr*
 rattle-barrel—*rt^a-el-br-l*
 rattler—*rt^a-l-ar*
 red-short—*r-d-ishrt*
 regenerative—*r-j-nr-tf*
 regenerator—*r-j-nrtr*
 reverberatory—*r-vr-brt-r*
 riddle—*r-l-d-l*
 riser—*r-l-is-r*
 run—*rn*
 runner—*rn-ar*
 runner-stick—*rn-ar-is-t-k*
 run-through—*rn-thr*
 safe-mould—*is-f-mlt*
 sag—*is-g^s*
 sagger—*sg-r^s*
 sand—*is-nd^s*
 sand-burned—*is-nd^a-b-rnt*
 scab—*is-k^a-b*
 score—*skr*
 shanks—*sh-ng-k-is*
 short—*ishrt^l*
 shrinkage—*ishr^l-ng-k-j*
 shut—*ishl^l*
 shuttle—*ishl-l*
 sieve—*is-v^l*
 sinking-head—*is-ng-k-ng-h-d*
 skimming-gate—*is-kl-m-^a, gt*
 slag—*is-l^a-g*
 slick—*is-l^l-k*
 slicker—*is-l^l-kr*
 sow—*s^s*
 spill-trough—*is-pl-l-trf*
 spray—*spr*
 sprue—*spr^a*
 stalk—*slc-k^l*
 staple—*is-l-pl*
 steady-pin—*slc-d-pn*
 stopping off—*slc-p^l-^a, fl*
 stove—*is-tf*
 strickle—*str-l-kl*
 strike up—*str-l-k-p*
 sullage—*is-kl-j*

sullage-piece—*is-kl-j-p-is*
 swab-pot—*is-we-bl, pl^l*
 sweep—*is-we-pl*
 taper—*t-pr*
 tap-hole—*t^a-p(o)l*
 tapping-bar—*t^a-p-^a, br^s*
 tedge—*t-j*
 temper—*t-mtr*
 thickness—*th^l-k-n-is*
 tile—*t-l-l*
 trestle—*tr-is-l*
 tumble—*t-m-bl*
 tumbler—*t-m-blr*
 tumbling-barrel—*t-m-bl-^a, br^a*
 tumbling-box—*t-m-bl-^a, bl-k-is*
 tuyere—*t^a-yu-ar*
 undercut—*nd-kt^a*
 vent—*vnt*
 vent-wire—*vnt^l, wer^l*
 waste-mold—*w-sle, mlt*
 waster—*w-ster*
 weighting—*we-t-^a*

Fruits, etc.

apples—*pl^a-is*
 Baldwins—*bl^l-wen-is*
 beans—*bns^l*
 Bermuda—*br^a-m-d*
 blackberries—*bl^a-k-b-r-is*
 cabbage—*k^a-b-j*
 choice—*ch^l-is*
 cucumber—*k^a-br^a (k^a-k-mtr)*
 dried fruit—*drl^l-frl*
 Early Rose—*ar-l-r-is*
 evaporated—*v^a-prt^a-d^s*
 fair—*f^a-ar*
 fancy—*fn^a-s*
 fruit—*frt^a*
 green—*grn^l*
 Greenings—*grn^l-is^s*
 large—*j^a*
 Lima—*l-l-m*
 marrowfat—*m^a-r-ft*
 medium—*md^l-m*
 new—*n-chd*
 New York—*n-y^a*
 onions—*nn-is*
 pea—*pl*
 peachblow—*pl-ch-bl*
 peaches—*pl-ch-is*
 peeled—*pl-eld*
 plums—*pl-m-is*
 potatoes—*pt-l-is*
 prime—*pr-l-m*
 raspberries—*r^a-is-br-is*
 red—*r-d*
 russetts—*r-is-t-is*
 sliced—*is-l-l-sle*
 small—*is-m^l-l*
 southern—*is-thn^a*
 snowflake—*is-n-fl-k*

split—*is-pl^a*
 unpeeled—*n-pl-eld*
 vegetables—*v-j-bl-is*
 western—*w-is-rn*
 white—*pd-we-l (chd-wl^l)*
 yellow—*yu-l*

Furniture.

antique—*nt-l-k*
 Arabian—*ar-bn*
 arm chair—*ar^a-m-chr*
 armure—*ar^a-mr*
 art square—*art^a-is-k-wer*
 basket—*b^a-is-kl*
 bed—*bl*
 bevel plate—*b-vl-plt*
 birch—*br-ch (b-r-ch)*
 bird's eye—*brt-is-pd-rd*
 body brussels—*bl-br-is-l-is*
 book case—*b^a-k-k-is*
 brass—*br^a-is*
 brussels—*br-is-l-is*
 cabinet—*k^a-bn-l*
 cable rope—*k-bl-r-p*
 cane—*kn*
 canopy—*kn^a-p*
 carpet—*kr^a-pl*
 carriage—*kr^a-j*
 carved—*kr^a-p*
 center table—*is-ntr-l-bl*
 chair—*chr^a*
 chamber—*ch-mtr*
 chenille—*ish^l-nl*
 cherry—*ch-r*
 chest—*ch-ste*
 cheval—*ish^a-vl*
 chiffonier—*sh^l-f-nr*
 china—*ch^l-n*
 cloths—*kl^l-dh-is*
 Colbert—*kl-brt*
 colonial—*kl-nl*
 couch—*k^a-ch*
 cretonne—*kr-tn*
 crib—*kr-l-b*
 curly—*kr-l*
 curtain—*kr-tn*
 damask—*d^a-m-is-k*
 Dantsu—*dn^l-s*
 desk—*d-is-k*
 divan—*df^l-n*
 dining—*dn^l-^a*
 drapery—*dr-pr*
 dresser—*dr-is-ar*
 easy chair—*ex-chr*
 empire—*ml(i)-r*
 enamel—*n^a-ml*
 extension—*is-tm^a*
 folding bed—*fl-ng-bl*
 furnishings—*frn-is^a*
 furniture—*frn^a*
 hand made—*nd^a-md*
 imitation—*ml-tshn*
 ingrain—*n^l-grn*

inlaid—*n^l-l-d* (*n^l-d*)
 Irish—*pd-rd-ar^l-ish*
 iron—*pd-rd-arⁿ*
 leather—*l-tr* (*l-dhr*)
 linoleum—*ln-l-m* (*l-nl-m*)
 Madras—*m^a-dr-is* (*m^a-r-is*)
 mahogany—*m^l-h-g-n*
 maple—*m-pl*
 matting—*mt^a-s*
 mattress—*mt^a-r-is*
 mirror—*mr^l-ar* (*m^l-r-r*)
 Nottingham—*nt^l-ng-chd-m*
 oak—*k*
 odd piece—*d^l-p-is*
 oil cloth—*l^l-kl-th*
 onyx—*n^l-k-is*
 ormolu—*ar^l-m-l*
 ornament—*arⁿ-mⁿl*
 panel—*paⁿ-l*
 parlor—*pr^a-l-ar*
 point—*pn^l*
 portieres—*prt-ar-is*
 quarter sawed—*k^l-wertr-is-d*
 rack—*r^a-k*
 rattan—*r^a-tn*
 Renaissance—*r-n-is-n-is*
 revolving—*rl-vl-v^s* (*r^l-v-v^s*)

rocker—*r^l-kr*
 rococo—*r-k-k*
 rug—*r-g*
 seat—*is-l^l*
 sideboard—*is-d^l-brt*
 Smyrna—*is-m-r-n*
 sofa—*is-f*
 springs—*sprⁿ-ng-is*
 stool—*ste-l^a*
 stuffs—*is-lf-is*
 suits—*is-l^a-is*
 table—*t-bl*
 tapestry—*t^a-p-is-tr*
 toilet—*l-lt*
 Turkish—*tr-k-ish*
 upholstered—*p-(o)l-stev-d*
 velvet—*vl-vt*
 wardrobe—*wer^l-d-r-b*
 Wilton—*wal^l-tn*
 work basket—*wer-k-b-is-kt*

Gems, etc.

Alexandrite—*el^a-k-is-ntr-l*
 alexandrian garnet—*el^a-mⁿl-n-gr-nl*
 amethyst—*m^a-th-ste*
 asteria—*st^l-r*
 banded agate—*bn^a-d-gt*
 beryl—*br-l*
 bloodstone—*blt-is-tn*
 cornelian—*kr^l-nln*
 cat's eye—*k^a-is-pd-rd*
 chrysoprase—*kr^l-is-fr-is*
 demantoid—*d^a-mn-it*

emerald—*mr-eld*
 essonite—*s-nt*
 fire opal—*fl-r-pl*
 hope blue diamond—*pa-bl-d^l-mnt*
 jasper—*ja^a-spr*
 lapis-lazuli—*la^a-p-is-l-is-l*
 moonstone—*mn^a-is-tn*
 onyx—*n^l-k-is*
 pearl—*prl*
 peridot—*p-r-dt*
 precious garnet—*pr-sh-is*, *gr^a-nl*
 quartz—*k^l-wert-is*
 ruby—*ra^b*
 sapphire—*is-f^a-ar*
 Spanish topaz—*is-pn^a-sh-l-p-is*
 sunstone—*is-n-is-tn*
 Tiffany yellow diamond—*tl^l-n, yu-l-d-mnt*
 topaz—*t-p-is*
 tourmaline—*tr^a-m-l-n*
 turquoise—*tr^l-k-is*

Geology.

ages—*jis*
 air—*ar^s*
 American—*mr-kn*
 animal—*n^a-ml*
 animal kingdom—*n^a-ml, k^l*
 aurora borealis—*ar-r, br-l-is*
 avalanche—*vl^a-n-ch*
 azoic—*z-k*
 basalt—*bl-is-lt*
 carboniferous—*kr^a-bn-fr-is*
 Caucasian—*k^a-kshn*
 chalk—*ch^l-k*
 cirro-cumulus—*is-ar^l-k-m-l-is*
 cirro-stratus—*is-ar^l-is-trt-s*
 cirrus—*is-ar^l-is*
 cliffs—*klf^l-is*
 climate—*kl^l-mt*
 clouds—*kl^l-is*
 continent—*tn^a-nt*
 coral—*kl-r^l*
 crystalline—*kr^l-is-t-l-n*
 cumulo-stratus—*k^a-m-l-is-trt-s*
 cumulus—*k^a-m-l-is*
 currents—*krnts*
 cyclone—*is-klⁿ*
 deserts—*d-is-art-is*
 devonian—*df-nn*
 dew—*d^a*
 drifts—*drf^a-is*
 earthquake—*ar-th-k-k*
 embryo—*m-br-yu*
 era—*ar^l*
 Ethiopian—*th-pn*
 ethnology—*thn-j^b*
 fog—*fl-g*
 forests—*fl-r-ste-is*
 formation—*fr-mshn*
 fossilised—*fl-is-eld*
 frost—*fr^l-ste*
 geysers—*gl^l-is-ar-is* (*gl^l-is-r-is*)
 glacial—*gl-is-l*
 glaciers—*gl-is-ar-is* (*gl-is-r-is*)
 gulf—*glf*
 hail—*pd-l*
 hides—*hl-d-is*
 hill—*pd-l^l*
 hoar frost—*chd-ar-fr-ste*
 hurricane—*chd-ar-kn*
 igneous—*gl-n-is*
 islands—*pd-lnt^l-is*
 isothermal—*estr^l-m-l*
 lake—*l-k*
 lightning—*lt^l-n-ng*
 limestone—*l^l-m-is-tn*
 llanos—*l^a-n-is*
 lowlands—*l-lnt-is*
 Malay—*m-l*
 mammalian—*m-mln*
 man—*mn^a*
 marl—*mr^l*
 metamorphic—*mt-mr-f-k*
 mirage—*m^a-r-zh*
 mineral—*m^l-nrl*
 mountain—*mn^a-n*
 mountainous—*mn^a-n-is*
 nimbus—*n^l-mp-is*
 oases—*s-is*
 ocean—*ishn*
 oceanic—*is-k-n-k*
 pampas—*pa^a-mp-is*
 prairies—*pr-r-is*
 rain—*rn*
 range—*r-n-j*
 reptilian—*r-pt-l-n*
 river—*r^l-vr*
 rock—*r^l-k*
 sandstone—*is-nd^a-is-tn*
 sea—*s^l*
 silurian—*is-el^l-arn*
 silva—*is-el^l-v*
 silvas—*is-el^l-v-is*
 simoon—*is-mn^l*
 sirocco—*is-ar^l-k*
 slate—*is-lt*
 slope—*is-lp*
 snow—*is-n*
 soil—*is-l^l*
 springs—*spr^l-ng-is*
 steppes—*ste-p-is*
 stratified—*str^l-f^a*
 stratus—*str^a-s* (*str^a-l-is*)
 surface—*is-r-f-is*
 thunder—*th-ntr*
 tornado—*trn-d* (*tr-n-d*)
 trade winds—*trt-went-is*
 typhoon—*tl^l-n*
 unstratified—*in-str^l-f^a*

vegetables—*v-jt-bl-is*
 veins—*vn-is*
 volcanic—*vl^akn-k*
 volcano—*vl-k-n*
 water—*wtr*
 waterspout—*wtr^l-is-pl*
 waves—*we-v-is*
 whirlwinds—*pd-rl-went-is*
 wines—*wen^l-is*
 zoology—*z-j^o*

Groceries.

apples—*pl^a-is*
 apricot—*pr-kt*
 baking powder—*b-k-ng-p-tr*
 basket—*b^a-is-kt*
 beans—*bns^l*
 berries—*b-r-is*
 blackberries—*bl^a-k-b-r-is*
 blacking—*bl^a-k-^s*
 buckwheat—*b-k-we-t*
 bushel—*b^a-shl*
 butter—*btr*
 butterine—*bt-rn*
 cabbage—*k^a-b-j*
 candles—*kn^a-l-is*
 castile—*k^l-is-l-l*
 catsup—*k^a-is-p*
 Ceresota—*is-ar^l-is-t*
 cheese—*chl-is*
 chocolate—*chl-k-ll*
 citron—*strn^l*
 cocoa—*k-k*
 cocoa shells—*k-k-shl-is*
 codfish—*k^l-f-sh*
 coffee—*k^l-f*
 condensed milk—*-dnsl^a, ml^l-k*
 corn—*k-rn^l (k^l-arn)*
 cornmeal—*k-rn^l-m-l*
 corn starch—*k-rn^l, ste-ar^a*

ch
 currants—*krnts*
 dates—*dt-is*
 dried beef—*dr^l-bf*
 extract—*k-is-tr-kt*
 figs—*f^l-g-is*
 fish—*f^l-sh*
 flakes—*fl-k-is*
 flour—*fl^a*
 fruit—*fr^l*
 German—*jr-mn*
 Globe—*gl-b*
 graham—*gr-(chd)-m*
 grapes—*gr-p-is*
 gunpowder—*gn-p-dr*
 hams—*chd-m^a-is*
 herring—*chd-ar-^a*
 Japan—*j^a-pn*
 Java—*j^a-v*
 lard—*ard^a*
 leaf—*l^l-f*
 lemons—*l-mn-is*

Lima—*l^l-m*
 meats—*ml^l-is*
 Mocha—*m-k*
 molasses—*m^a-l-ses*
 mottled—*ml^l-eld*
 navy—*n-v*
 oats—*t-is*
 olives—*el^l-v-is*
 Oolong—*el^a-ng*
 oranges—*arn^l-j-is*
 peaches—*p^l-ch-is*
 peas—*p^l-is*
 peck—*p-k*
 pickles—*p^l-kl-is*
 plums—*pl-m-is*
 potatoes—*pt^l-is*
 provisions—*pr^l-ushn-is*
 prunes—*prns^o*
 raisins—*r-is-n-is*
 rolled—*rl-d*
 rye—*r^l*
 sacks—*is-k^a-is*
 salt—*is-l^l*
 sapolio—*is-p-l-ye*
 sausage—*ses-j^l*
 silver—*is-el^l-vr*
 sirup—*is-ar^l-p*
 smoked—*is-m-kt*
 soap—*is-p*
 starch—*ste-ar^a-ch*
 sugar—*sh^a-gr*
 superlative—*spr-l-lf*
 tea—*t^l*
 toilet—*tl-l*
 tomatoes—*t-m-t-is*
 vegetables—*v-jt-bl-is*
 vinegar—*v-n-gr*
 washing powder—*we-ish^l, ng-p-dr*
 wheat—*pd-we-t*
 yeast—*y^l-ste (ye-sl^l)*

Harness, etc.

apron—*prn*
 axle oil—*k^a-is-l-l*
 bent—*bnt*
 bits—*bl^l-is*
 black—*bl^a-k*
 blanket—*bl^a-ng-kt*
 blinds—*blnts^l*
 blue—*bl^a*
 box loop—*bl-k-is-l-p*
 brass—*br^a-is*
 breast—*br-ste*
 breeching—*br^l-ch-^a*
 bridle—*brl^l-l*
 bright—*brl^l*
 brush—*br-sh*
 buckle—*b-kl*
 buggy—*b-g*
 Burlington—*brl-ng-ln*
 carriage—*kr^a-j*
 chain—*chn*
 clippers—*kl^l-pr-is*
 coach—*k-ch*
 coal—*kl*
 collar—*kl^l*
 colors—*klr-is*
 comb—*k-m*
 complete—*-pl^l^a*
 Concord Hames—*-kr^l^a*
chd-m-is
 curry—*k-r*
 Davis—*d-v-is*
 dog—*d^l-g*
 double—*d-bl*
 double warp—*d-bl-wer-p*
 draft—*dr^l-f*
 dressing—*dr-is-^a*
 drop—*dr^l-p*
 express—*spr-is^a*
 extra heavy—*k-is-tr-h-v*
 extra weight—*k-is-tr-we-t*
 eye—*pd^l-rd*
 face piece—*f-is-p-is*
 fancy—*fn^a-s*
 fawn—*fn^l*
 front—*frnt*
 full—*fl^l*
 full plated—*fl^a-pl^l-d^a*
 fur—*f-ar*
 oat—*gt*
 gray—*gr*
 grease—*gr^l-is*
 green—*grn^l*
 hames—*chd-m-is*
 hame tug—*chd-m-t-g*
 hand made—*nd^a-md*
 hand laced—*nd^a-l-ste*
 harness—*chd-ar^a-n-is*
 heavy weight—*h-v-we-t*
 hip—*hl-p*
 hip strap—*hl-p-is-tr-p*
 key—*k^l*
 kersey—*kr-s*
 leather—*llr (l-dhr)*
 lines—*ln^l-is*
 mohair—*m-chd-ar*
 newmarket—*n-chd-m-r-kt*
 nickel—*n^l-kt*
 nose band—*n-is-bnt*
 oak stock—*k-is-l-k*
 patent—*pt^a-nt*
 plaid—*pl^l^a*
 plated—*pl^l-d^a*
 plush—*pl-sh*
 rice root—*rl-is-rt*
 robe—*r-b*
 row—*r*
 rubber—*r-br*
 russet—*r-is-t*
 saddle—*is-dl^a*
 sewed—*is-d*
 side strap—*is-d^l-is-tr-p*
 single—*is-ng^l^a*
 solid—*is-eld^l*
 square—*is-k^a-wer*
 stable—*is-t-bl*

stitched—*stc-hd*
 stock—*stc-kl*
 strap—*str-p*
 strictly—*str-l-kl-l*
 stripes—*str-l-p-is*
 surcingle—*is-ar-is-ng-el*
 survey—*is-ar*
 swell pads—*is-wal-pl-is*
 trace—*tr-is*
 track—*tr-k*
 trimmed—*tr-l-md*
 truck—*tr-k*
 warps—*wer-p-is*
 wash—*we-ish*
 whips—*pd-we-pl-is*
 wool-faced—*wal-f-ste*
 wool-lined—*wal-l-lnt*

Insurance.

accidents—*is-dnt**
 adjustment—*f-is-mnt*
 amount—*mnt*
 associations—*s-is-eshn-is*
 assurance—*ishr-n-is*
 average—*v-j**
 beneficiary—*bn-f-sh-r*
 business—*bi-is-n-is*
 capital—*ka-pl-l*
 cargoes—*kr-g-is*
 cash—*ka-ish*
 certificate—*is-rt-f-kl (is-rt-f*)*
 clause—*kl-is*
 company—*-pn*
 conditions—*-dshn-is*
 corporations—*kr-l-prshn-is*
 damage—*da-mj*
 death—*d-th*
 description—*skrshn-l**
 destination—*d-ste-nshn*
 dishonestly—*d-l-is-n-is-el*
 dividend—*df-l-dnt*
 employes—*ml-pl-y-is*
 endowment—*n-d-mnt (nd-mnt)*
 expectation—*is-p**
 fire—*f-l-ar*
 floating—*fl-l**
 perfection—*prf-kltr*
 heirs—*ar-is*
 inland—*n-l-nd*
 insurance—*n-l-ish**
 insurer—*n-l-ish-ar**
 issued—*ish-l*
 joint life—*jnt-l, l-f*
 life—*l-f*
 limited—*l-l-mt-d**
 live-stock—*l-l-v-is-l-k (l-l-v-ste*)*
 location—*l-kshn*
 loss—*l-is*
 losses—*l-l-ses*
 management—*mn-j-mnt*

marine—*ml-rn*
 merchandise—*m-r-chnt-s*
 mixed—*ml-k-ste*
 mutual—*ml-l*
 non-perfecting—*nn-l-pr-fm-kl-l**
 non-participating—*nn-l-pr-l-is-pl-l**
 officer—*f-l-is-ar (r)*
 open policy—*pn-pl-s*
 option—*pskn-l*
 ordinary—*ard-l**
 paid up—*pl-p**
 participating—*pr-l-is-pl-l**
 payment—*p-mnt*
 period—*pl-r-d*
 plate glass—*plt-gl-is*
 policy—*pl-l-s*
 policy holder—*pl-l-s-ltr*
 port—*prt*
 premium—*pr-l-m-m*
 profits—*pr-f-l-is**
 property—*pr-l-p**
 pure—*p-ar*
 ratable—*rt-bl*
 rate—*rt*
 refunded—*r-fnt-d**
 repair—*ra-pr*
 replace—*r-pl-is*
 reserve—*r-is-rf*
 risk—*rl-is-k*
 settlement—*is-il-mnt*
 short rate—*ishr-l-rt*
 stock—*stc-kl*
 stockholder—*ste-ltr**
 stored—*ste-ard*
 surrender—*is-ar-ntr*
 term—*tr-m*
 termination—*tr-m-nshn*
 tontine—*tn-ln*
 transit—*tr-n-is-l*
 transported—*tr-is-p-rt-d**
 underwriter—*nd-rt-r**
 unexpired—*n-k-is-prt*
 value—*vl**
 vessel—*v-is-el*
 voyage—*v-l-j*
 water—*wtr-l*
 water-route—*wtr-l-rt*
 yearly—*ye-l-l**
 years—*ye-l-is*

Law.

abatement—*bl-mnt*
 abduction—*bl-kshn*
 abeyance—*b-n-is*
 abortion—*bl-rshn*
 accept—*is-pl**
 acceptance—*is-p-lns**
 accessory—*k-ses-r*
 accession—*k-is-eshn*
 accident—*is-dnt**
 accomplice—*-pl-l-is*
 accord—*kr-l*
 accused—*ka-ste*
 acquiescence—*ka-s-n-is*
 acquit—*kl*
 acquittal—*kl-el*
 action—*kshn**
 adjournment—*jr-mnt**
 administer—*d-l-m-n-ster*
 administration—*d-l-m-n-ster-eshn*
 administrator—*d-l-m-n-is-lt-ar*
 admiralty—*da-mr-l-l*
 admission—*d-l-mshn*
 adultery—*dlt-r*
 advowson—*da-v-is-n*
 affidavit—*fa-vi*
 affray—*fr*
 aforethought—*f-r-tht*
 age—*j*
 aggravation—*gra-vshn*
 alias dictus—*el-is-d-k-l-is*
 alien—*el-n*
 alien enemy—*el-n-n-m*
 alienation—*el-nshn*
 alimony—*el-m-n*
 allegiance—*el-l-jns*
 alternative—*ltr-n-lf*
 ambassador—*mp-is-dr*
 amendment—*mnt-mnt*
 ancient demesne—*nshnt, d-l-mn*
 annuities—*n-l-t-is*
 answer—*n-l-is-r*
 appear—*pr*
 appearance—*prns-l*
 appellate—*pl-l*
 apprentice—*prn-t-is*
 approve—*pr-f**
 approvement—*pr-f-mnt*
 a priori—*pr-r*
 arbitration—*ar-a-bl-rshn*
 argument—*ar-g-mnt*
 aristocracy—*ar-is-l-kr-s*
 arrangement—*arn-j-mnt*
 arrest—*ar-ste*
 arson—*ar-is-n*
 assault—*sl-l*
 assign—*sn-l*
 assignment—*sl-mnt**
 assumption—*s-mp-is-l*
 attach—*ch*
 attachment—*ch-mnt*
 attainder—*lnt-ar*
 attain—*lnt*
 attempt—*l-mt*
 attorney—*tr-n*
 attorney at law—*tr-n-t-l*
 audita querela—*d-l-t-k-ver-l*
 author—*thr-l*
 autorefois—*tr-l*
 auxiliary—*kl-is-l-r*
 averment—*vr-mnt*
 bail—*bl*
 bailiff—*bl-f*

- bailment—*b-l-mnt*
 bankruptcy—*b^a-ng-s**
 bargain—*b^a-gⁿ*
 baron—*b^a-rn*
 barrister—*b^a-r-sler*
 bastard—*b^a-is-tri*
 battery—*b^a-r*
 benefit of clergy—*bn-fl*,
pd¹, klr-j
 bigamy—*b^l-g-m*
 bill—*b^l-l*
 bill in equity—*b^l-ln-k-wet*
 bill of exceptions—*b^l-l-is-
 pshn³-is*
 bill of Middlesex—*b^l-l-md¹⁶*
el-is-k-is
 bill of exchange—*b^l-l-k³-is-
 ch²*
 blasphemy—*b^l-is-f-m*
 body—*b^l*
 bona fide—*bn-f-d*
 bond—*bn¹*
 Borough English—*b-r-ng-
 el-sh*
 bottomry—*bl-m-r*
 bribery—*br¹-br*
br-fl
 burgage tenure—*br-g-j, l-
 nr*
 burglary—*br-gl-r*
 canon law—*k^a-nn-l*
 caption—*k^a-pshn*
 certificate—*is-rt-f**
 certify—*is-rt-f*
 challenge—*chl-j**
 champerty—*ch^a-mtr-l*
 chancery—*ch^a-n-is-r*
 character—*kr-k**
 chattels—*ch^a-l-is*
 cheat—*ch¹*
 circumjacent—*is-ar-j³-is-nt*
 circumstantial—*is-in³*
 civil—*is-vl¹*
 civil law—*is-vl¹-l*
 clergy—*kl-r-j*
 client—*kl¹-nt*
 co-defendant—*k-d²*
 codicil—*k¹-d-is-l*
 coercion—*k-arshn*
 cognizable—*k¹-n-is-b*
 collateral—*kl^a-rl*
 combat—*-b³*
 commencement—*n-is-n¹**
 commit—*-p¹⁰*
 common—*k¹**
 common courts—*k¹-krl-is**
 common law—*k¹-l**
 common pleas—*k¹-pl-is**
 common recovery—*k¹*, r-
 kf-r*
 commonality—*k¹-m-nl-l*
 community—*-n³-l*
 composition—*-p¹⁰-is-eshn*
 compound—*-pn¹⁰*
 compounding—*-pn¹⁰-s*
- concert—*-is⁶-art*
 condition—*-ds¹kn¹⁶*
 confession—*-fshn³⁰*
 confirmation—*-f¹⁶-mshn*
 confusion—*-fshn³⁰*
 consanguinity—*-is⁶-n¹-gn-l*
 conservator—*-is⁶-ar-vlr*
 consideration—*-sdrshn**
 conspiracy—*-is⁶-pl-r-s*
 constable—*-is⁶-fl-bl*
 construction—*-str³-kshn*
 contempt—*-p¹⁰-mt*
 continuance—*-l¹⁰-nn-is*
 contract—*-f¹⁰-kt*
 conversion—*-vrshn⁶*
 convey—*-v¹⁶*
 conveyance—*-v¹⁶-n-is*
 convict—*-v¹⁶-k-l*
 conviction—*-v¹⁶-kshn*
 coparcenary—*k-pr²-is-nr*
 copyholds—*k¹-p-eld-is*
 copyright—*k¹-p-rt*
 cornage—*kr¹-n-j*
 coradles—*k¹-r-d-is*
 coronation oath—*kr¹-nshn,
 th*
 coroner—*kr¹-nr*
 corporation—*kr¹-prshn*
 corroboration—*kr¹-brshn*
 corpus delicti—*kr¹-p-is-d-l-
 k-l*
 costs—*k¹-ste-is*
 councils—*k^a-is-l-is*
 counsel—*k^a-is-l*
 counsellor—*k^a-is-l-r*
 counts—*knt³*
 courtesy—*kr¹-s*
 courts—*kr¹-s*
 covenant—*kf-nnt*
 crime—*kr¹-m*
 criminal—*k¹-m-nl*
 cross-bill—*kr¹-is-b-l*
 cumulation—*k^a-m-lshn*
 custom—*k-is-m*
 damage—*d^a-m-j*
 days of grace—*d-is-gr³-is*
 deaconries—*d¹-kn-r-is*
 deaf and dumb—*df-kd-d-m*
 deaneries—*d¹-nr-is*
 debt—*dt*
 decease—*d¹-ses*
 deceit—*d¹-is-l*
 decision—*d¹-is-eshn*
 declaration—*d-klrshn*
 decree—*kr¹**
 deed—*d¹*
 defeasance—*d¹-f-is-n-is*
 defect—*df-kt*
 defendant—*d**
 defined—*df¹-nd*
 deforcement—*d-vr-is-mnt*
 degree—*gr¹**
 Democracy—*d¹-m-k-s*
 demurrer—*d-m-r-r (mr-r)*
 denizens—*d-n-is-n-is*
- deposition—*d-p-is-eshn*
 descend—*d-is-nd*
 descent—*d-is-nt*
 describe—*skr¹**
 detain—*dl-nr*
 determine—*d-irn**
 detainee—*dl-n*
 devise—*d¹-v-is*
 dignity—*d-g-n-l*
 diligence—*d¹-l-jns*
 diocese—*d¹-s-is*
 disability—*d¹-is-b⁶*
 discharge—*d-is-ch**
 discontinue—*d¹-is-p^a-n*
 discontinuance—*d¹-is-p^a-n-
 nn-is*
 disqualify—*d¹-is-kl-f*
 disqualification—*d¹-is-kl-f-
 kshn*
 disseizin—*d¹-is-rn*
 dissolve—*d¹-is-l-v*
 distinction—*d-sle⁶*
 distraint—*d¹-is-trnt*
 distress—*d-is-tr-is*
 district—*d¹-sler-kt*
 disturbance—*d¹-sler-bns*
 divorce—*d-vr-is*
 document—*d¹-k-mnt*
 documentary—*d¹-k-mnt-r*
 donation—*d-nshn*
 dower—*d^a-ar*
 drunkenness—*dr-ng-kn-n-
 is*
 duces tecum—*d^a-ses-t-k-m*
 duke—*d^a-k*
 duplicity—*d^a-pl-is-t*
 duress—*d-r-is*
 duty—*d^a-l*
 ecclesiastical—*kl¹-ses-t-kl*
 effect—*f-k**
 ejectment—*j-kt-mnt*
 elegit—*el¹-fl*
 embezzlement—*mp-is-l-mnt*
 emblems—*mp-l-mnt-is*
 endow—*n^a-d*
 endowment—*n^a-d-mnt*
 enjoin—*n¹-jn*
 engross—*n-gr-is*
 entry—*n-tr (ntr*)*
 equity—*k-we-t*
 error—*ar-ar*
 escape—*s-k-p*
 cheats—*s¹-cht-is*
 esquire—*s¹-k-wer*
 estate-tail—*s-tt, t-l*
 stoppel—*sfl-pl*
 estovers—*st-vr-is*
 estrays—*st-vr-is*
 estrepement—*estr¹-p-mnt*
 evidence—*vt⁶*
 examine—*is-mn**
 examination—*is-mn**
 exception—*is-pshn**
 exchange—*k-is-ch²**
 exchequer—*k-is-ch-kr*

- execute—*is-k^{ts}*
 execution—*is-kshn^{ts}*
 executor—*is-kt^r*
 exemplification — *k-is-m-plf-kshn*
 exemption—*k-is-mpshn*
 expert—*k-is-pri*
 extent—*is-tn^{ts}*
 extortion—*kl-is-t-rshn*
 false—*fl-is*
 false imprisonment—*fl-is, m^l-pr-is-n-nt*
 false pretense—*fl-is, pr^l-tns*
 fealty—*fl-lt*
 federal—*fl-r^l*
 fee—*fl*
 feign—*fn*
 feloniously—*fl-n-is-el*
 felony—*fl-n*
 feme covert—*f-m-k-vrt*
 feoffment—*fl-f-mnt*
 feudal system—*fl-el-ses-t-m*
 fieri facias—*fl-r-f-sh-is*
 fine—*fn*
 fixture—*fl-k-slev*
 forcible entry—*f-ar-is-b, n-tr (nt^r)*
 foreman—*f-ar-mn*
 forestalling—*f-ar-is-t-l^{ts}*
 forfeiture—*fl-r-flr*
 forgery—*fl-r*
 franchises—*fr^{ts}-ch-ses*
 franklmoigne—*fr^{ts}-ng-kl-mn*
 fraud—*fr^l*
 freedom of speech—*fr^l-m-is-pl^{ts}-ch*
 freehold—*fr^l-eld*
 game—*g-m*
 gavelkind—*g^{ts}-vl-kl-n-d*
 gift—*g^l*
 goods—*g^{ts}-is*
 government—*gf^{ts}*
 grand jury—*grnt^{ts}-jr*
 grand serjeanty—*grnt^{ts}-is-ar-jnt^l*
 grants—*grnt^{ts}*
 guardian—*gr^{ts}-dn*
 habeo corpus—*h-b-skr-p-is*
 half blood—*fl-b^l*
 handwriting—*nt^{ts}-w^{ts}*
 hearing—*ar^l-s*
 hearsay—*ar^l-s*
 heir—*ar^{ts}*
 heirloom—*ar^{ts}-l-m*
 hereditament—*h-r-dt-mnt*
 heriots—*chd-ar^l-is*
 homage—*(chd) m^l-j*
 homicide—*chd-m^l-is-d*
 House of Commons—*h^{ts}-is-k-is*
 House of Lords—*h^{ts}-is-ar-d-is*
 hundred—*nd^{ts}*
 husband—*h-is-bnt*
 identification—*dn^l-f-kshn*
 identify—*dn^l-f*
 identity—*dn^l-l*
 idiot—*dl*
 ignorance—*g^l-nrn-is*
 impanel—*mp^{ts}-nl*
 imparlance—*mr^{ts}-ln-is*
 impeach—*mp^l-ch*
 impeachment—*mp^l-ch-mnt*
 imprisonment—*m^l-pr-is-n-nt*
 incest—*n^l-ses-t*
 indenture—*nd^l-ntr*
 indict—*n^l-dt*
 indictment—*n^l-dt-mnt*
 induce—*n^{ts}-d-is*
 inducement—*n^{ts}-d-is-mnt*
 indulgence—*n-d-l-jns*
 infamy—*n^l-f-m*
 infant—*n^l-fnt*
 infanticide—*n^l-fnt-st*
 information—*nshn^{ts}*
 inheritance—*n-chd-art-n-is*
 injunction—*n-j-ngshn*
 injury—*n^l-jr*
 inquest—*n^l-k-sie*
 inquisition—*n^l-k-is-eshn*
 insane—*n-is-n*
 insanity—*n^{ts}-is-n-t*
 insolvency—*n^l-is-elf-n-s*
 insolvent—*n^l-is-elf-nl*
 instrument—*in-slv^l-mnt*
 insurance—*n-is-k^{ts}*
 intent—*nt-nl*
 interest—*nt-is-^{ts}*
 interpretation—*nt-pr^{ts}-ishn*
 interrogation—*nt-gshn^{ts}*
 involuntary—*n^l-vnt-r*
 intrusion—*n^{ts}-trshn*
 irregular—*ar-g^{ts}*
 irregularity—*ar-g^{ts}*
 issue—*ish^l*
 jailer—*jl^r*
 jeopardy—*j-pr-d*
 joinder—*jnt^l-ar*
 joint tenancy—*jnt-tn-n-s*
 jointure—*jnt^l-(u)r*
 judge—*j-j*
 judgment—*j-j-mnt*
 judicature—*j^{ts}-kl^r*
 judicial—*j^l-sh^{ts}*
 jurisdiction—*jr-is-dshn^{ts}*
 jurisprudence—*jr-is-p^{ts}*
 jurist—*jr^{ts}-st*
 jurors—*jr^{ts}-ar-is*
 jury—*jr^{ts}*
 justice—*j-ste-s*
 kidnapping—*kl-n-p^{ts}*
 king's bench—*kl-ng-is-bn-ch*
 knight—*nl*
 knight service—*nl-is-r-v-is*
 knowledge—*n^l-j^{ts}*
 land—*ln^{ts}*
 lapse—*l^{ts}-p-is*
 larceny—*l^{ts}-r-is-n*
 lathat—*l^{ts}-lt*
 law—*l^l*
 lease—*l^l-is*
 legacy—*l-g-s*
 letter—*l^l-r-is*
 letters patent—*l^l-r-is-p-nt*
 levari facias—*l-v-r-f-sh-is*
 libel—*l^l-bl*
 liberty—*l^l-br-t*
 life estate—*l^l-f-s-ll*
 limitation—*l^l-m-ishn*
 lunatic—*l^{ts}-nt-k*
 magistrate—*m^{ts}-j-is-trt*
 maintenance—*mnt-nn-is*
 majority—*m-jr^{ts}*
 mala in se—*m^{ts}-l-n-s*
 mala prohibita—*m^{ts}-l-pr-h-b^l*
 malice—*m^{ts}-l-is*
 malicious prosecution—*m^l-l-is-sh-is, pr^l-is-kshn*
 malicious mischief—*m^l-l-is-m-is-chf*
 mandamus—*m^{ts}-m-is*
 manor—*mn^{ts}-r*
 manslaughter—*mn^{ts}, is-l^l-r*
 margins—*m^{ts}-r-jns*
 marriage—*m^{ts}-r*
 master and servant—*m^{ts}-stev, kd-is-r-vnt*
 master of the rolls—*m^{ts}-stev-r^l-is*
 mayhem—*m-m*
 menace—*m-n-is*
 merger—*mr-jr*
 military tenures—*ml^l-r-l-nr-is*
 mines—*mn^{ts}-is*
 misconduct—*m^l-is-d^{ts}-kt*
 misdemeanor—*m^l-is-d-mn-ar*
 misjoinder—*m^l-is-jnt-ar*
 misnomer—*m^l-is-n-mr*
 misprison—*m^l-is-pr-is-n*
 mistake—*m-is-k^{ts}*
 mittimus—*ml^l-m-is*
 monarchy—*mn^l-ar-k*
 mouth—*m^{ts}-th*
 motion—*mshn*
 mortgage—*mr^l-g^{ts}*
 mortgage—*mr^l-g-j*
 mortgagor—*mr^l-g-jr*
 mortmain—*mr^l-mn*
 mortuaries—*mr^l-r-is*
 municipal—*m^l-n-is-pl*
 murder—*mr^l-r*
 mutiny—*m^{ts}-l-n (m^{ts}-n^{ts})*
 natural—*nt-el^{ts}*
 natural born—*nt-el-b-rn^{ts}*
 naturalization—*nt-el-is-eshn^{ts}*
 ne exeat—*n^l-k-is-l*
 new trial—*n-chd-trl*

nial prius—*n-l-s-pr-s*
 nobility—*n-b*
 nolle prosequi—*nl-pr-is-k*
 non-production—*nn-pr-k*
 *dshn**
 nonsuit—*nn-l-is-b*
 notice—*n-l-is*
 nuisance—*n-l-is-n-is*
 nunc pro tunc—*n-ng-k-pr-*
 l-ng-k
 oath—*lh*
 objection—*bshn**
 occupancy—*kl-pn-s*
 occupy—*kl-p*
 offence—*fn-l-is*
 office—*fl-is*
 origin—*arl-jn*
 original—*arl-jn**
 opinion—*nn-l-k*
 ouster—*estr*
 outlaw—*al-l*
 outlawry—*al-l-r*
 overseers of the poor—*vr-l-*
 is-ar-is-pn-ar
 overt acts—*vr-l-kl-is*
 ownership—*nr-k-ish*
 oyer—*yl-ar*
 panel—*pa-nl*
 paraphernalia—*pa-r-fr-nl-*
 ye
 pardon—*pa-r-dn*
 parent—*pa-rnt*
 parish—*pa-r-ish*
 parliament—*pr-l-mnt*
 partition—*pa-r-lshn*
 passport—*pa-is-prt*
 peers—*pl-ar-is*
 penalty—*p-nl-t*
 peremptory—*pr-mpl-r*
 perjury—*pr-jv*
 per se—*pr-s*
 personal—*pr-is-nl*
 person—*pr-is-n*
 petition of right—*pl-lshn,*
 pd, rl
 petit—*pl*
 pew—*pa*
 piracy—*pl-r-s*
 place—*pl-is*
 plaintiff—*plnt**
 plea—*pl*
 plead—*pld*
 pleading—*pln.**
 poison—*pl-is-n*
 polygamy—*pl-g-m*
 postea—*p-is-l*
 pound—*pn*
 practice—*pr**
 precedent—*pr-is-dnt*
 precept—*pr-is-p*
 premeditation—*pr-l-md-*
 lshn
 preparation—*pr-p-rshn*
 prerogative—*pr-l-r-glv*
 prescription—*pr-l-skr-pshn*

presentment—*pr-is-nl-nl*
 presumption—*pr-is-mpshn*
 primogeniture—*pr-l-m-j-ntr*
 principal—*pr**
 prison—*pr-is-n*
 prisoner—*pr-l-is-nr*
 private—*pr-fl**
 privilege—*pr-l-vl-j*
 privies—*pr-l-v-is*
 procedendo—*pr-is-dn-d*
 procedure—*pr-l-is-dl-ar*
 proceeding—*pr-l-is-d-**
 process—*pr-l-ses*
 prochein ami—*pr-shn-m*
 proctor—*pr-l-klr*
 prohibit—*pr-l-h-bl*
 prohibition—*pr-h-bshn*
 promise—*pr-l-m-is*
 promissory—*pr-l-m-is-r*
 proof—*pr-fl*
 property—*pr-l-p*
 prosecute—*pr-is-kl*
 prosecuting attorney—*pr-l-*
 is-kl-tr-n
 prosecution—*pr-l-is-kshn*
 prosecutor—*pr-l-is-klr*
 prosecutrix—*pr-l-is-k-tr-k-is*
 protection—*pr-l-kshn*
 proviso—*pr-l-v-s*
 province—*pr-fl-n-is*
 provocation—*pr-fl-kshn*
 punish—*pn**
 punishment—*pn**
 purchase—*pr-ch-is*
 purport—*p-p-r*
 quantum meruit—*kl-wen-*
 t-m-rl
 quantum valebat—*kl-wen-*
 t-m-vl-bl
 quarantine—*kl-wen-n-tn*
 quash—*kl-ish*
 queen—*kl-wen*
 rape—*r-p*
 real—*rl*
 recaption—*rk-pshn*
 recognizance—*re-n-k-is-n-is*
 record—*r-kr*
 release—*rl-is*
 remainder—*ar-mnt-ar*
 remedy—*ar-m-d*
 remitter—*ar-l-mtr*
 rent—*rnt*
 replevin—*r-plf-n*
 replication—*r-pl-kshn*
 report—*r-p-r*
 reprieve—*rl-prf*
 reprisal—*rl-pr-is-l (el)*
 repugnancy—*r-p-gn-n-s*
 repugnant—*r-p-gn-nl*
 requisite—*r-k-is-l*
 rescue—*r-is-k*
 respondentia—*rl-is-pnt-n-*
 ish
 retainer—*rl-nr*
 retraxit—*rk-tr-k-is-l*

revealed law—*rl-vl-l*
 revelation—*rf-lshn*
 revenue—*r-v-n-chd*
 reversion—*r-vrshn*
 revolt—*rl-vll*
 rights—*rl-is*
 riot—*rl-l*
 robber—*rl-br*
 robbery—*rl-br*
 Roman—*r-mn*
 rout—*rl*
 safe-conduct—*is-f-d-k-l*
 sale—*is-l*
 sanity—*is-n-t*
 scandal—*is-knt-l*
 schoolmaster—*is-kl-m-ster*
 scire facias—*is-rl-f-sh-is*
 secondary evidence—*is-*
 knt-r-vd
 seizin—*is-enl*
 seizure—*is-rl-ar*
 self-defense—*is-elf-df-n-is*
 self-exculpation—*is-elf-k-*
 is-kl-pshn
 senate—*is-nt*
 sentence—*is-nt-n-is*
 sergeant—*is-ar-jnt*
 set-off—*is-fl**
 settlement—*is-ll-mnt*
 severance—*is-vrns*
 Shelly's case—*shl-is-k-is*
 sheriff—*ishr-f*
 simony—*is-m-l-n*
 slander—*is-lnd-ar*
 slavery—*is-l-vr*
 socage—*is-kl-j*
 society—*is-s-l*
 solicitor—*is-l-ster*
 state—*is-l*
 statement—*is-ll-mnt*
 state's evidence—*is-ll-is-vt**
 statute—*ste-lf*
 statute de donis—*ste-lf,*
 dl-n-is
 statute merchant—*ste-ll-*
 m-r-chnt
 statute of distribution—*ste-ll-d-l-ster-bshn*
 statute of frauds—*ste-ll-*
 fr-l-is
 statute of uses—*ste-ll-s*-is*
 statutory—*ste-ll-r*
 subpoena—*is-p-n*
 substance—*is-b-tns*
 substantial—*is-b-tn**
 subtraction—*is-b-tr-kshn*
 success—*is-k-ses*
 suicide—*is-d (is-s*)*
 summons—*is-mn-is*
 supreme—*sp-r-m*
 surplus—*is-ar-pl-is*
 surplusage—*is-ar-pl-is-j*
 surprise—*sp-r-is**
 surrender—*is-ar-ntr*
 surveyor—*is-ar-v-ar*

syllabus—*is-el-b-s*
 taxes—*sk-ses*
 tenancy—*tn-n-s*
 tender—*tn-r*
 tenement—*tn-mnt*
 tenor—*tn-r*
 tenure—*tn(u)r*
 term—*tr-m*
 territorial—*trt-rl*
 testament—*t-is-mnt**
 testamentary—*t-is-mnt-r**
 testify—*t-is-f*
 testimony—*t-is-m**
 time—*m-t**
 titles—*tl-dh-is*
 title—*tl-l*
 tombstone—*tm-p-is-tn*
 tort—*trtl (tl-rl)*
 town—*tn-s*
 transitory—*tr-n-is-tr*
 treason—*tr-l-is-n*
 treasure-trove—*tr-zhr-trf*
 treaty—*tr-t*
 trespass—*tr-is-p-is*
 triable—*tr-bl*
 trial—*tr-l*
 trove—*tr-ur*
 trust—*tr-ste*
 under-sheriff—*nd-ishr-f**
 U. S. Court—*yu-is, krt*
 unlawful—*nl-l-ft*
 usury—*z-r*
 validity—*vl-ft*
 value—*vl-s*
 variance—*v-rns*
 venire facias—*vl-nr-f-sh-is*
 venue—*v-n-chn*
 verdict—*vr-l-kl*
 veto power—*vt-l-p-r*
 view—*vt*
 villein—*vl-ln*
 villenage—*vl-ln-j*
 viscount—*vl-knt*
 voir dire—*vr-wer-d-r (vl-wertr*)*
 voluntary—*vlnt-r*
 wager of law—*wu-jrf, l (w-jrf, l)*
 waif—*we-f*
 ward—*wer-l*
 warrant—*wernl*
 warranty—*wer-l-n-t*
 waste—*w-ste*
 ways—*w-is*
 wife—*we-fl*
 will—*wal*
 witness—*tn-s**
 witnesseth—*tn-s-lh*
 wreck—*w-rk*
 writ—*wr-l*
 writings—*wr-l-is (rl-ng-is)*
 written—*wr-n*
 wrong—*wr-ng*
 year—*ye-l**
 yeoman—*yu-mn*

Law. (Patent)

agent—*j-nt*
 amendment—*mnt-mnt*
 appeal—*pl-l*
 application—*plshn**
 assignment—*s-l-mnt*
 attorney—*tr-n*
 caveat—*k-v-t*
 claim—*kl-m*
 co-inventor—*k-n-vnt-ar*
 commission—*ishn-l**
 correspondence—*kr-l-is-pnt-n-is*
 deposition—*d-p-is-eshn*
 design—*d-l-is-n*
 disclaimer—*d-is-kl-mr*
 drawings—*dr-l-is*
 duration—*d-rshn*
 examination—*is-mn**
 examiner—*is-mn-ar**
 extension—*is-tn**
 figure—*f-l-gr*
 interference—*nt-fl-rns*
 inventor—*n-vnt-ar*
 label—*l-bl*
 letters—*l-r-is*
 marginal—*m-r-j-nl*
 model—*md-l-l*
 oath—*th*
 patent—*pa-tn*
 patentee—*pa-tn-t*
 re-issue—*rl-ish*
 specification—*is-p-is-f-kshn*
 trade mark—*trt-m-r-k*
 transmission—*tr-l-is-mshn*
 working model—*wer-k-s, md-l-l*

Legal Business.

ability—*bl-l*
 abstract of title—*b-l-is-tr-kl-t-l*
 acceptance—*is-p-l-ns**
 accord—*kr-l*
 action—*kshn**
 ad litem—*d-l-l-m*
 administrator—*d-l-m-n-is-ll-ar*
 affection—*fshn**
 affidavit—*fr-vt*
 agency—*j-n-s*
 agent—*j-nt*
 agreement—*gr-l-mnt*
 answer—*n-s-is-r*
 apprentice—*prn-t-is*
 arbitrament—*ar-l-b-tr-mnt*
 artificial—*rt-f-shl*
 assignee—*s-l-n*
 assignor—*s-l-n-ar*
 assignment—*s-l-mnt*
 authenticated—*thnt-l-kl-d*
 award—*w-ard*
 bargain—*br-gn*
 benefit—*bn-ft*
 bill of sale—*bl-l-is-l*
 bona fide—*bn-f-d*
 bond—*bn-l*
 buyer—*bl-ar*
 caveat—*k-v-t*
 chancery—*ch-n-is-r*
 charge—*ch-s**
 charter—*chr-ar*
 chattle mortgage—*cht-l-mr-g (cht-m*)*
 codicil—*kl-d-is-l*
 collect—*kl-k-l*
 complainant—*pln-mnt*
 condition—*dshtn**
 confirmation—*fr-lb-mshn*
 consanguinity—*is-n-l-gn-l*
 consent—*is-n-l*
 consideration—*sdrshn**
 consignment—*is-n-l-nl*
 constitution—*st-lshn**
 conveyance—*v-m-n-is*
 contract—*tr-l-kl*
 corporation—*kr-l-prshn*
 costs—*kl-ste-is*
 custom—*k-is-m*
 damages—*d-m-j-is*
 debt—*dt*
 debtor—*dt-ar*
 deceased—*d-l-ses-d*
 declaration—*d-klrshn*
 decree—*kr-l**
 deed—*dt*
 deed of trust—*dt-tr-ste*
 default—*d-l-ft*
 defendant—*a*
 defense—*df-n-i*
 delegate—*dl-gl*
 descent—*d-is-nl*
 devise—*d-l-v-is*
 dissolution—*d-l-is-lshn*
 distress warrant—*d-is-tr-is-wernl*
 down—*dn-s*
 empowered—*mp-r-d*
 enacted—*n-s-k-d*
 endorser—*nt-l-is-r*
 engagement—*n-g-j-mnt*
 equity—*k-we-l*
 essential—*s-n**
 estate—*s-ll*
 executed—*is-k-d**
 execution—*is-kshn**
 executor—*is-kr**
 executory—*is-kr**
 express—*spr-is**
 fidelity—*f-l-d (f-l-dlt*)*
 fixtures—*fl-k-sler-is*
 forbearance—*f-ar-b-rns*
 fraud—*fr-l*
 fraudulent—*fr-l-lnt*
 general—*jn**
 good—*g-ft*

goods—*gr^ais*
 grantee—*grn^at*
 grantor—*grn^aar*
 gratuitous—*gr^at-is*
 ground—*grn^a*
 guarantee—*gr^an-t*
 guaranty—*gr^an-t*
 guardian—*gr^adn*
 idiot—*idⁱ*
 ignorance—*gⁱl-nrn-is*
 implied—*mⁱ-pli*
 incorporation—*nⁱ-kr-prshn*
 incumbrances—*n-brn^a*
 indemnify—*n-d-m-n-f*
 indenture—*nd-ntr*
 infancy—*nⁱ-fn-s*
 injury—*nⁱ-j-r*
 insane—*n-is-n*
 insolvency—*nⁱ-is-elf-n-s*
 insolvent—*nⁱ-is-elf-n-t*
 judgment—*j-j-mnt*
 judicial—*jⁱ-sh^a**
 jurat—*j^a-rt*
 justice—*jⁱ-ste-s*
 landlord—*lnt^a-ard^a**
 law—*l-l*
 lease—*lⁱ-is*
 legal—*lⁱ-gl*
 legacy—*l-g-s*
 levy—*l-v*
 liability—*l-l-b^a*
 license—*lⁱ-is-n-is*
 lien—*lⁱ-n*
 limitation—*lⁱ-m-tshn*
 lunatic—*l-n-t-k*
 mark—*m^a-k*
 marriage—*m^a-r-j*
 mechanic—*m^a-kn-k (m^a-k^o)*
 memorandum—*m-m^a**
 minor—*mnⁱ-ar*
 miscarriage—*m^a-is-kr-j*
 misfeasance—*mⁱ-is-f-is-n-is*
 modification—*mdⁱ-f-kshn*
 moral obligation—*mrⁱ-l-bl-gshn*
 muster—*m-sler*
 mutual promises—*m^a-l-pr-m-ses*
 negotiate—*n-g-isht*
 offer—*frⁱ*
 opposition—*pl-is-eshtn*
 option—*pshtnⁱ*
 order—*arⁱ-l*
 outlawed—*l^a-d*
 part—*pr^a*
 payment—*p-mnt*
 performance—*prⁱ-frn-is*
 perpetrate—*pr-r-pr-lrt*
 person—*pr-is-n*
 personal—*pr-is-nl*
 petition—*plⁱ-tshn*
 plaintiff—*plnt^a**
 plead—*plⁱ*
 policy—*plⁱ-l-s*

power of attorney—*p^a-rf, tr-n*
 principal—*pr^a**
 probate—*pr-bⁱt*
 process—*prⁱ-ses*
 promisor—*prⁱ-m-is-ar*
 promissory—*prⁱ-m-is-r*
 property—*prⁱ-p*
 proposer—*pr-p-is-ar*
 proposition—*prⁱ-p-is-eshtn*
 proxy—*prⁱ-k-s*
 public—*p-b^a**
 purchase money—*pr-ch-is-m-n*
 ratify—*r^a-f*
 real estate—*rl-is-ll^a**
 receipt—*r^a-is-l*
 recoupment—*r^a-k-p-mnt*
 recourse—*rⁱ-kr-is*
 re-enacted—*r^a-n-kt-d*
 refusal—*r^a-f-is-el*
 reimbursement—*arⁱ-mlr-is-mnt*
 release—*rl-is*
 rent—*rnt*
 requisite—*r-k-is-l*
 restraint—*r-is-trnt*
 retract—*r^a-tr-kt*
 revocation—*r-v-kshn (rⁱ-kshn)*
 satisfaction—*is-tshn^a**
 seller—*is-el-ar*
 set-off—*is-lfⁱ*
 sheriff—*is-hr-f*
 signature—*is-gⁱ-l^a**
 signed—*is-nⁱ-l*
 simultaneous—*is-mⁱ-lt-n-is*
 special—*is-p^a**
 state—*is-ll*
 statute—*ste-ll^a*
 sub-contractor—*is-b-tr-kt^a**
 submission—*is-bl-mshn*
 substitution—*is-b-is-tshn*
 super cargo—*spr^a-kr-g*
 summons—*is-mn-is*
 taxes—*l^a-k-ses*
 tenant—*tn-nl*
 tender—*t-ntr*
 testimony—*t-is-m^a**
 testator—*t-is-ll-ar*
 third person—*thrt-pr-is-n*
 tort—*lⁱ-rt (trⁱl)*
 trade—*trt*
 undertaking—*nd-t-k-k^a**
 usage—*z^a-j*
 valuable—*vl^a-bl*
 vendee—*vn-d*
 venue—*v-n-chd*
 verbal—*vr-bl*
 violation—*vlⁱ-tshn*
 vitiate—*vlⁱ-isht*
 void—*vlⁱ*
 vote—*vt*
 wages—*we-j-is*
 warranty—*werⁱ-n-l*

will—*walⁱ*
 withdraw—*thⁱ-dr^a**
 withdrawal—*thⁱ-dr^a-l^a*
 witness—*tns^a**
 workman—*wern^a**
 written—*rlⁱ-n*

Mechanical.

accelerate—*k-is-l-rt*
 alloy—*l-l*
 aluminum—*el^a-mn-m*
 angle—*ng^a-gl*
 angular—*ng^a-glr*
 anthracite—*ntr^a-is-l*
 anvil—*n^a-vl*
 apparatus—*p^a-r-t-is*
 arrester—*ar-sler*
 asbestos—*s-b-is-t-is*
 bar—*br^a**
 beakiron—*blⁱ-krn*
 bearing—*br^a-g*
 bellows—*b-l-is*
 billet—*blⁱ-lt*
 bituminous—*b^a-m-n-is*
 blast pipe—*bl^a-ste, plⁱ-p*
 blower—*bl-ar*
 boiler—*bl-l-ar*
 bolt—*blt*
 brazing—*br-is-^a*
 burnish—*br-n-ish*
 burnisher—*br-n-ish-ar*
 butt—*bt*
 cable—*k-bl*
 calk—*klⁱ-k*
 cast—*k^a-ste*
 casting—*k^a-ste-^a*
 castiron—*k^a-is-t-rn*
 chill—*chlⁱ*
 chipping—*chlⁱ-p^a*
 chisel—*chlⁱ-is-l*
 clamp—*kl^a-mp*
 clevis—*klⁱ-v-is*
 clog—*klⁱ-g*
 clogged—*klⁱ-g-d*
 clogging—*klⁱ-g-^a*
 clutch—*klⁱ-ch*
 coil—*klⁱ-l*
 compress—*prⁱ-p^a*
 condense—*dn^a-s^a*
 condenser—*dn^a-s^a-ar*
 conduit—*dn^a*
 cone pulley—*kn-p-l*
 converter—*vr^a-ar*
 countershaft—*kd-ish^a-ft*
 crane—*krn*
 crucible—*kr^a-is-b-l*
 cylinder—*is-elⁱ-ntr*
 cylindrical—*is-elⁱ-ntr-kl*
 dividers—*dlⁱ-d-ar-is*
 draughtsman—*drⁱ-ft^a-is-mn*
 drill—*drⁱ-l*
 drill press—*drⁱ-l-pr-is*
 duplex—*d^a-pl-k-is*

dynamo—*d¹-n-m*
 eccentric—*k-is-ntr-k*
 elbow—*el-b*
 escapement—*s-k-p-mnt*
 exhaust—*k-see-t (k¹-x-ste)*
 facing—*f-is-⁶*
 feeder—*fr¹*
 file—*fl¹*
 fire brick—*fl-ar-br-k*
 flue—*fl²*
 foaming—*f-m-⁶*
 friction—*fr¹-kshn*
 furnace—*fr-n-is*
 fuse—*f-is*
 gage cock—*g-j-k-k*
 gagers—*g²-gr-is*
 gauge—*g-j*
 gear—*gr¹*
 gear cutter—*gr¹, ktr*
 grate bar—*grt-br*
 gudgeon—*g-jn*
 hammer—*rd-mr²*
 hanger—*rd-ng²-ar*
 horse power—*chd-ar¹-is-p-r*
 hydraulic—*htr¹-el-k*
 hydraulic jack—*htr¹-el-k-j-k*
 indicator—*nd¹-ktr*
 ingate—*n¹-gt*
 ingot—*ng¹-l*
 interior—*n¹-l-r-r*
 jam nut—*j²-m, nt*
 jim-crow—*j¹-m-k-r*
 joint—*jnt¹*
 journal—*jr-nl*
 knuckle—*n-k¹*
 knuckle joint—*n-k¹-jnt*
 knurl—*nr¹*
 lag screw—*l-g-is-kr*
 larget—*l-ar-gt*
 lateral—*ltr²-l*
 latterkin—*ltr²-kn*
 lever—*lv-r*
 lingot—*ln¹-gt*
 loam—*l-m*
 longitudinal—*l¹-n-j-ll-nt*
 lubricator—*l²-br-ktr*
 machine—*m¹-ishn*
 machinery—*m¹-ish-r²*
 mechanic—*m²-kn-k (m²-k⁶)*
 mechanical—*m²-kn-k-l (m²-k⁶)*
 mechanism—*m²-k-is-m² (m²-g²-m)*
 metal—*mt-l*
 meter—*mt-r¹*
 micrometer—*m¹-kr-mtr*
 milling—*ml-l-⁶*
 mold—*mlt*
 momentum—*m-mnt-m*
 mullar—*ml-ar*
 nippers—*n¹-pr-is*
 nowel—*n²-el*
 nozzle—*n¹-is-el*
 output—*l-pl*
 periphery—*pr-rf-r*

pickle—*pl-k¹*
 pig iron—*pl-grn*
 pillow block—*pl-l-bl-k*
 pinion—*pn¹-n*
 pipe—*pl-p*
 piston—*pl-is-tn*
 planchet—*pln²-cht*
 planer—*pln-ar*
 plant—*pln²*
 plasm—*pl²-is-m*
 plate—*plt*
 pliers—*pl¹-ar-is*
 plunger—*pln-jr*
 pneumatic—*n-chd-mt-k*
 power—*p²-r*
 propulsion—*pr-p-lshn (pr-plshn)*
 pulley—*p-l*
 punch—*pn-ch*
 rammer—*r²-mr*
 rasp—*r²-is-p*
 ratchet—*r²-cht¹*
 register—*r-j-sler*
 regulator—*r-gltr*
 relay—*r-l*
 repeater—*r¹-pt-ar (r¹-ptr)*
 reverse—*r-vr-is*
 reverse bar—*r-vr-is-br*
 revolution—*rf-lshn*
 revolve—*r-vl-v (r-v-v⁶)*
 risers—*r¹-is-r-is*
 rotate—*r-ll*
 rotation—*r-lshn*
 safety valve—*is-f-t-vl-v*
 screw wheel—*skr²-wal*
 shaft—*ish²-ft*
 shafting—*ish²-ft-⁶*
 shank—*sh²-ng-k*
 sheave—*sh¹-v*
 shim—*ish¹-m*
 shuttle—*ish¹-l*
 skew chissel—*is-k²-ch-is-l*
 slag—*is-l²-g*
 sleeve—*is-l¹-v*
 smoke stack—*is-m-k-is-t-k*
 socket—*is-kt¹*
 solder—*sdr¹*
 soldering iron—*sdr¹-⁶, arm¹*
 spindle—*is-pn¹-el*
 spline—*is-pln¹*
 sprue—*spr²*
 squeezer—*is-k¹-is-r*
 stationary—*is-lshn-r*
 steam chest—*ste-m¹-ch-ste*
 steam gauge—*ste-m¹-g-j*
 steel—*stl-l¹*
 sullage—*is-el-j*
 swage block—*is-we-j-bl-k*
 swarf—*is-uerf²*
 tailstock—*l-l-is-t-k*
 tamping—*l²-mp-⁶*
 tank—*l²-ng-k*
 tedge—*t-j*
 teeming punch — *l-m-⁶, pn-ch*

temper—*t-mtr*
 temperature—*t-mtr-tr*
 templet—*t-mp-l*
 throttle—*thr¹-l*
 top plate—*l-p-plt*
 trowel—*tr²-l*
 trunnion—*tr-nn*
 tumbler—*t-m-blr*
 tweezers—*l-is-ar-is*
 twist—*t-ste*
 twister—*l-sler*
 vacuum—*v²-k-m*
 valve—*vl²-v*
 valve gear—*vl²-v-gr*
 vise—*v¹-is*
 water gauge—*wtr¹-g-j*
 welding—*wal-d-⁶*
 winch—*wen¹-ch*
 wiper—*w¹-br*
 wire—*w²-l*
 wrench—*r-n-ch*
 zinc—*z-ng-k*

Provisions.

bacon—*b-kn*
 barreled—*br²-l-d*
 box—*bl-k-is*
 breakfast—*br-k-f-ste*
 bristles—*br¹-is-l-is*
 bulk—*bl-k*
 beef—*bf¹*
 canvassed—*kn²-v-ste*
 cask—*k²-is-k*
 choice—*ch¹-is*
 city brands—*is-l-brnls*
 contract—*tr¹-kt*
 country brands—*k-brnls²*
 cured—*kr²*
 dry—*dr¹*
 extra prime—*k-is-tr-pr-m*
 family—*ml²*
 f. o. b.—*f-ste²-b*
 f. o. d.—*f-ste²-d*
 free on board — *fr¹, chd¹, brt (fr¹-n-brt²)*
 free on draw—*fr¹, chd¹, dr (fr¹-n-dr²)*
 fully cured—*fr²(i)-krt*
 gut—*gl*
 hair—*chd-ar²*
 half barrel—*fr²-br-l*
 ham—*chd-m²*
 head—*h-d*
 hog—*chd-g¹*
 hog round—*chd-g¹-rnt (pd-grnt²)*
 joles—*j-l-is*
 kettle—*kt-el*
 lard—*ard²*
 leaf—*l-l-f*
 loose—*l²-is*
 L.yoney—*l-l-n*
 meat—*ml¹*

mess—*m-is*
 meth-wurst—*m-th-wer-ste*
 middles—*md¹-l-is*
 ordinary—*ard^{1a}*
 packed—*p^a-kt*
 pickle—*p^l-kl*
 pig—*p^l-g*
 plain—*pln*
 pork—*p-r-k (pr-k)*
 prime—*pr¹-m*
 provisions—*pr¹-vshn-is*
 refined—*r¹-fnt*
 rounds—*rnt¹s*
 rump—*ar-m^p*
 salt—*is-l^l*
 sausage—*ses-j^l*
 Scotch—*is-k¹-ch*
 shoulder—*shltr*
 side—*is-d^l*
 smoked—*is-m-kt*
 spiced—*is-p¹-ste*
 standard—*is-fn^a-ard*
 summer—*is-m-ar*
 sugar—*sh²-gr*
 sweet—*is-we^l*
 thin—*thn¹*
 tierces—*l-ar-ses*
 tongue—*l-ng*
 trimmings—*tr¹-m-is^b*
 uncanvassed—*n^a-kn-v-ste*
 U. S. Navy—*ye^a-is-n-v*
 western—*w-is-rn^a*

Physiognomy.

acquisitiveness—*k¹-is-tf-n-is*
 adhesiveness—*d¹-h-is-v-n-is*
 alimentiveness—*el^a-mnt-v-n-is*
 amativeness—*m^a-v-n-is*
 approbateness—*pr^a-btv-n-is*
 benevolence—*bn-v-ln-is*
 calculation—*kl^a-k¹shn*
 causality—*k¹-is-l^l*
 cautiousness—*k¹-ish-is-n-is*
 color—*klr*
 combativeness—*btv¹-n-is*
 comparison—*p¹-r-is-n*
 concentrativeness—*is^b-ntr-tf-n-is*
 conjugality—*j¹-g¹*
 conscientiousness—*is^h-n-ish(sh)-is-n-is*
 constructiveness—*st¹-n-ktv-n-is*
 destructiveness—*d-is-tr-ktv-n-is*
 eventuality—*vnt-l^l*
 firmness—*fr-m-n-is*
 form—*fr¹-m*
 hope—*p¹*
 human nature—*chd-mn^a-nt^a*

ideality—*pd-rd-d¹-l^l*
 imitation—*m¹-tshn*
 individuality—*nd¹-vd-t^a*
 inhabitiveness—*n^a-btv-n-is*
 language—*ng^a*
 locality—*l^a-k¹*
 mirthfulness—*m-r-th-f¹*
 order—*artr¹*
 philoprogenitiveness—*fl-l-pr-jnt-v-n-is*
 secretiveness—*skrt¹-v-n-is*
 self-esteem—*is-elf-st-m*
 size—*is-z¹*
 spirituality—*sp¹rl¹-l^l*
 suavity—*is-we-v¹-t*
 sublimity—*is-bl¹-m-t*
 time—*m¹*
 tune—*tn^a*
 veneration—*v-nrshn*
 vitativeness—*v-ttv-n-is*
 weight—*we-t*

Railroad.

aboard—*brt*
 accident—*is-dnt^a*
 accommodation—*dshn¹*
 acting—*kt^a-¹*
 air-brake—*ar^a-br-k*
 air-line—*ar¹-ln*
 approximate—*pr¹-k-is-mt*
 audit—*dl¹*
 auditing—*dl¹-^a*
 auditor—*dl¹-ar*
 automatic—*fl-mt-k*
 axle—*k¹-is-l*
 axle-box—*k¹-is-l-b-k-is*
 bad order—*bt^a-artr*
 baggage—*ba-g-j*
 baggage car—*ba-g-j-kr*
 baggage master—*ba-g-j-m-ster*
 ballast—*ba¹-l-ste*
 ballast train—*ba¹-l-is-trn*
 belt line—*blt-ln*
 berth—*br-th*
 billing—*bl¹-l¹*
 bill of lading—*bl¹-ld-^a(bl¹-ld^a)*
 block—*bl¹-k*
 blockade—*bl¹-k-d[-kt]*
 block signal—*bl¹-k-is-g^a*
 box car—*bl¹-k-is-kr*
 brake—*br-k*
 brakeman—*br-k-mn*
 brakemen—*br-k-m(e)n*
 broad gauge—*br¹-g-j*
 bumper—*b-mtr*
 caboose—*ka-b-is*
 carrier—*ka-r-r*
 cattle guard—*ka-el-grt*
 cattle pen—*ka-el(l)-pn*
 chief dispatcher—*chf¹-d-is-pchr*
 classification—*kl^a-is-f-kshn*
 coach—*k-ch*
 coal—*kl*
 collision—*klshn¹*
 commutation—*isshn¹(^a)¹*
 commute—*is¹*
 competitor—*pt¹-tr*
 conductor—*ad^a-ktr*
 confiscate—*fl^a-is-kt*
 consolidate—*is-eld^a(^a)(-is-ld^a)*
 consolidation—*is-eld^aishn^a(-is-ld^a-dshn)*
 construction—*str^a-kshn*
 consumer—*is-m^a-ar*
 coupling—*k-pl-^a*
 crossing—*kr¹-is-^a*
 culvert—*kl-vrt*
 cut off—*kt-f*
 cut rate—*kt-rt*
 demoralization—*d¹-mrl-is-eshn*
 department—*d^a-prt-mnt*
 derail—*drl*
 derrick—*d-r-k*
 dining car—*dn¹-ng-kr*
 director—*dtr-kr*
 disaster—*d^a-ses-tr(d^a-is-estr)*
 discriminate—*d¹-is-k-m-n-t*
 discrimination—*d¹-is-k-m-nshn*
 diversion—*d-vrshn*
 division—*d¹-eshn*
 double deck—*d-bl-d-k*
 double track—*d-bl-tr-k*
 draw bar—*dr¹-br*
 draw-head—*dr¹-h-d*
 east—*st¹*
 eastbound—*st¹-bnt*
 eastern—*estr¹*
 embankment—*mp^a-ng-k-mnt(m^a-mnt^a)*
 emigrant—*m-grnt*
 engine—*n-jn*
 engineer—*n-j-ar*
 engineman—*n-jn-mn*
 equipment—*kl¹(we)-p-mnt*
 excavation—*(k)-is-k-vshn*
 excursion—*k-is-krshn*
 export—*k-is-prt*
 express—*spr-is^a*
 express agent—*spr-is-jnt^a*
 express car—*spr-kr^a*
 express office—*spr-is-f-is^a*
 express train—*spr-is-trn^a*
 extra—*k-is-tr*
 fast freight—*fa^a-ste, frt(f^a-is-ft^a)*
 fireman—*fl-ar-mn*
 firemen—*fl-ar-m(e)n*
 first class—*ste^a-kl-is*
 flag—*fl^a-g*
 flagman—*fl^a-g-mn*
 flag station—*fl^a-g-is-tshn*

flat car—*fl^a-kr*
 folder—*fltr*
 foreign car—*fl-rn-kr*
 foreman—*f-ar-mn*
 freight—*frit*
 freight agent—*frit-j-nt*
 freight engine—*frit-n-jn*
 freight house—*frit-h-is*
 frog—*frit-g*
 general manager—*gn, mn^a*
jr (j-mi^a)
 general superintendent—
gn, sprnt (j-is-pnt^a)
 gondola—*gnl-l (gnl-d-l)*
 grade—*grt*
 hand brake—*nd^a-br-k*
 hand car—*nd^a-kr*
 hard coal—*hd-ard^a-kl*
 headlight—*h-d-lt (ht-lt^a)*
 helper—*pd-l-pr*
 hopper—*h^a-pr*
 hot box—*ht^a-b-k-is*
 interlocking—*nt-l^{ls}-k-^a*
 in transit—*nt-lr-n-is-t*
 joint agent—*jnt^a-jnt*
 journal—*jr-nt*
 junction—*jngshn*
 land slide—*ln^a, is-l^l-d*
 lantern—*ln^a-arn*
 limit—*lt-m*
 local—*l-l-kl*
 local freight—*l-kl-frit*
 locomotive—*l-l^a*
 lower berth—*l-ar-b-r-th*
 lumber car—*l-mtr-kr*
 machine—*m^l-ishn*
 machinery—*m^l-ish-r^a**
 machinist—*m^l-ish-sle^a*
 main line—*mn-ln (m-nln)*
 maintenance—*mnt-nn-is*
 maintenance of way—*mnt-*
nn-is, pd^l, w
 manifest—*mn^a-f-sle*
 master mechanic—*m-ster,*
m-kn-k (m-m^l)
 message—*m-is-j*
 mileage—*ml-j*
 motive power—*mt-v-pr*
 narrow guage—*nr^a-g-j*
 operator—*prl-ar*
 palace car—*pal-l-is-kr*
 parlor car—*pr^a-l-ar-kr*
 pass—*ps-is*
 passenger—*p-is-jr^a**
 paymaster—*p-m-ster*
 perishable—*pr-r-ish-bl*
 pilot—*pl-lt*
 postal car—*p-is-l-kr*
 postal clerk—*p-is-l-kl-r-k*
 prepaid—*pr^a-p^{ls}*
 rack car—*r^a-k-kr*
 rail—*rl*
 railroad—*rl-d^a**
 railway—*rl-we*
 refrigerator—*rl-fr-jrtr*

regulate—*r-glt*
 rigger's car—*rl-gr-is-kr*
 right of way—*rl-we^a*
 road bed—*r-d-bl*
 road master—*r-d-m-ster*
 rolling stock—*rl-ng-is-l-k*
(ng-sle)
 roundhouse—*rn^a-s(rnts^a)*
 scalper—*is-kl^a-pr*
 schedule—*is-kl-el*
 second class—*is-knt, kl^a-is*
 section boss—*is-kshn-b-is*
 semaphore—*is-m-f-ar (ji)*
 side track—*is-d^l-tr-k*
 side wipe—*is-d^l-wu-p*
 siding—*is-d^l-^a*
 single track—*is-ng^l-tr-k^a*
 slab—*is-l^a-b*
 sleeper—*is-l^l-pr*
 sleeping car—*is-l^l-p-kr*
 smoking car—*is-m-k-ng-kr*
 soft coal—*is-fl^l-kl*
 standard time—*is-lr^a-ard-*
*m^a**
 station—*is-tshn*
 station agent—*is-tshn-j-nt*
 steel rail—*ste-l^l-rl*
 stock car—*sle-kl-kr (slekr^a)*
 stop-over—*sle-pl-vr*
 suburban—*is-b-r-bn*
 superintendent—*sprnt^a*
 supervisor—*spr^a-v-is-ar (r)*
 switch—*is-we-ch^l*
 switchman—*is-we-ch^l-mn*
 switch light—*is-we-ch^l-lt*
 target—*tr-gt*
 telegram—*tl-gr-m*
 telegraph—*tl-grf*
 telescope—*tl-is-k-p*
 tender—*t-ntr*
 terminal—*tr-m-nl*
 terminus—*tr-m-n-is*
 through freight—*thr^a-frit*
 time block—*m^l-bl-k^a**
 time card—*m^l-kr^a**
 time table—*m^l-t-bl^a**
 tracer—*tr-is-ar*
 track—*tr^a-k*
 train—*trn*
 train dispatcher—*trn-d-is-*
p-chr
 train master—*trn-(,)-m-ster*
 train order—*trn-arler*
 transit—*tr^a-n-is-l*
 transportation — *tr-is-p-*
rshn^a
 traveling—*tr^a-vl-^a*
 truck—*tr-k*
 trunk line—*tr-ng-k-ln (kln)*
 tunnel—*t-nl*
 turntable—*t-rn-t-bl*
 upper berth—*pr-b-r-th*
 ventilate—*vnt-lt*
 ventilator—*vnt-ltr*
 vestibule—*v-is-l-bl*

watchman—*we-ch^l-mn*
 way bill—*w-b-l*
 way freight—*w-frit*
 westbound—*w-is-bnt^a*
 wheel—*wal^{ls}*
 whistle—*chd-w^l-is-l*
 work train—*wer-k-trn*
 wreck—*r-k*

Stoves, etc.

base burner—*b-is-b-rn-ar*
 bowl—*b-l*
 coal hod—*kl-h-d*
 cylinder—*is-el^l-ntr*
 elbow—*l-b*
 gas—*g^a-is*
 gasoline—*g^a-is-ln*
 granite ware—*gr^a-nt-wer*
 heater—*ht^l-r*
 joint—*jnt^l*
 kettle—*kl-el*
 oil—*l*
 oil heater—*l^l-ht^r*
 pail—*p-l*
 pan—*pn^a*
 pipe—*pl-p*
 pot—*pl*
 range—*r-n-j*
 sauce pan—*is-s^l-pn*
 stove—*is-lf*
 tea pot—*tl-pl*
 water back—*wtr^a-b-k*
 water front—*wtr^a-frnt*

Wines, etc.

alcohol—*el^a-k-l^a**
 ale—*l*
 apollinaris—*pl-ln-r-is*
 barrel—*br^a-l*
 beer—*pl-ar*
 blackberry—*bl^a-k-b-r*
 bourbon—*b^a-r-bn*
 brandy—*brn^a-d*
 Canadian—*kn-dn*
 champagne—*ish^a-mpn*
 claret—*kl^a-rl*
 Club—*kl-b*
 cognac—*kn-k*
 cordial—*kl^l-d-l*
 extract—*k-is-lr-kl*
 Geneva—*j^l-n-v (jn^l-v)*
 gin—*jn^l*
 ginger ale—*j^l-n-jr-l*
 Guinness—*g^l-n-is*
 Hermitage—*chd-ar-mt-j*
 liquor—*l^l-kr*
 malt—*m^l-lt*
 marrow—*m^a-r*
 McBrayer—*m-br^a-ar*
 mash—*m^a-ish*
 Pepper—*p-pr*

pints—*pnt^s*
 port—*pri*
 quarts—*k¹-wert-is*
 rye—*r¹*

Schiedam—*ish^l-m*
 seltzer—*is-elt(lt)-is-ar*
 sherry—*ish-r*
 sour mash—*is-ar^a-m-ish*

stout—*is-tst*
 Tom gin—*l^a-m-jn*
 whiakey—*chd-w¹-is-k*
 wine—*wen¹*

Names.

Cities of the United States.

Christian Names of Men.

Christian Names of Women.

States and Territories.

Titles.



Names.

(* Word-sign or contraction.)

Cities of the U. S.

Adams— <i>d^am-is</i>	Beloit— <i>b^l-lt</i>	Chattanooga— <i>ch^a-n-g</i>
Adrian— <i>drn</i>	Bennington— <i>bn-ng-tn</i>	Cheboygan— <i>ch^l-b-gn</i>
Akron— <i>k^rn^s</i>	Berkeley— <i>br-k-l</i>	Chelsea— <i>chl-s</i>
Alameda— <i>el^a-m-d</i>	Bethlehem— <i>b-thl-chd-m</i>	Chester— <i>ch-ster</i>
Albany— <i>el^l-b-n</i>	Beverly— <i>b-vr-l</i>	Cheyenne— <i>ish^l-n</i>
Albina— <i>el^l-b-n</i>	Biddeford— <i>bl^l-frt</i>	Chicago— <i>ish^l-k-g</i>
Alexandria— <i>el^a-k-is-n-dr</i>	Big Rapids— <i>b^l-g-r-pt-is</i> (<i>b^l-g-r-pt-is</i>)	Chicopee— <i>ch^l-k-p</i>
Alleghany— <i>el^a-g-n</i>	Birmingham— <i>bl^l-ng-chd-mp-lm</i>	Chillicothe— <i>chl^l-k-th</i>
Allentown— <i>eln^l-tn</i>	Birmingham— <i>br-m-ng-chd-m</i>	Chippewa Falls— <i>chl^l-p-we-fl-is</i>
Alliance— <i>el^l-n-is</i>	Blackstone— <i>b^a-k-is-tn</i>	Circleville— <i>is-ar-kl-vl</i>
Alpena— <i>el^l-p-n</i>	Bloomington— <i>bl^a-m-ng-tn</i>	Claremont— <i>cl^a-m-nl</i>
Alton— <i>el^l-tn</i>	Boone— <i>bn^s</i>	Clarksville— <i>kl^a-k-is-vl</i>
Altoona— <i>el^a-n^s</i>	Boston— <i>b^l-is-tn</i>	Cleveland— <i>kl^l-lnt</i>
Americus— <i>mr-k-is</i>	Bowling Green— <i>b-l-ng-grn</i>	Clinton— <i>kl^l-tn</i>
Amesbury— <i>m-is-br</i>	Braddock— <i>br^a-k</i>	Cohoes— <i>k-h-is</i>
Amsterdam— <i>m^a-ster-d-m</i>	Bradford— <i>br^l-frt</i>	Colchester— <i>kl-ch-ster</i>
Anderson— <i>ntr^a-is-n</i>	Brainerd— <i>brn-ard</i>	Coldwater— <i>kl^l, wtr^l</i>
Annapolis— <i>n^a-p-l-is</i>	Brattleboro— <i>br^a-l-br</i>	College Point— <i>kl^l-j-pnt</i>
Ann Arbor— <i>n^a-ar-br</i> (<i>n^a-br</i>)	Brazil— <i>br^l-is-l</i>	Colorado Springs— <i>kl^l-d-is-br-ng-is</i>
Anniston— <i>n^a-is-tn</i>	Brenham— <i>brn-chd-m</i>	Columbia— <i>kl-mp-yu</i>
Ansonia— <i>n-is-n-ye</i>	Bridgeton— <i>br^l-j-tn</i>	Columbus— <i>kl-mp-is</i>
Appleton— <i>pl^a-tn</i>	Bristol— <i>br^l-is-l</i>	Concord— <i>kr^l-b</i>
Arkansas— <i>ar^a-kn-s</i>	Brocton— <i>br^l-k-tn</i>	Connellsville— <i>kl-nl-is-vl</i>
Arlington— <i>ar^a-l-ng-tn</i>	Brookline— <i>br^a-k-tn</i>	Conshohocken— <i>kn^l-sh-chd-kn</i>
Ashville— <i>ish^a-vl</i>	Brooklyn— <i>br^a-kln</i>	Corning— <i>krn^l-b</i>
Ashland— <i>ish^a-lnt</i>	Brownsville— <i>brns^a-vl</i> (<i>vl^a</i>)	Corry— <i>kl^l-r</i>
Ashtabula— <i>ish^a-b-l</i>	Brunswick— <i>brns-wu-k</i>	Corsicana— <i>kr^l-is-k-n</i>
Aspen— <i>s^a-pn</i>	Bucyrus— <i>b^l-is-r-is</i>	Cortland— <i>kr^l-lnt</i>
Astoria— <i>sl-r-ye</i>	Burlington— <i>brl-ng-tn</i>	Council Bluffs— <i>k^a-is-l-bf-is</i>
Atchison— <i>ch^a-is-n</i>	Burrillville— <i>brl-vl</i>	Coventry— <i>k-vnt-r</i>
Athens— <i>thn^a-is</i>	Butler— <i>bt-l-ar</i>	Covington— <i>kf-ng-tn</i>
Atlanta— <i>a-lnt</i> (<i>lnt^a-l</i>)	Butte— <i>b^l</i>	Cranston— <i>krn^a-is-tn</i>
Atlantic— <i>a-lnt-k</i>	Cairo— <i>k-r</i>	Crawfordsville— <i>kr^l-frt-is-vl^a</i>
Attleboro— <i>ll^a-b-r</i>	Calais— <i>k-l</i>	Creston— <i>kr-is-tn</i>
Auburn— <i>(au) brn^l</i>	Cambridge— <i>k-mtr-j</i>	Cumberland— <i>k-mtr-lnt</i>
Augusta— <i>g-is-t</i>	Camden— <i>k-m-dn</i>	Dallas— <i>d^a-l-is</i>
Aurora— <i>ar-r</i>	Canandaigua— <i>kn^a-n-d-g-we</i>	Danbury— <i>dn^a-b-r</i>
Austin— <i>s^l-tn</i> (<i>sl^a-n</i>)	Canton— <i>kn^a-tn</i>	Danvers— <i>dn^a-v-ar-is</i>
Baltimore— <i>bl^l-mr</i>	Cape Elizabeth— <i>k-p, el^l-is-b-th</i> (<i>k-pl-is-b-th</i>)	Danville— <i>dn^a-vl</i>
Bangor— <i>ba-ngtr</i>	Carbondale— <i>kr^a-bn-d-l</i>	Davenport— <i>d^a-n-prt</i>
Batavia— <i>bt-v-ye</i>	Carlisle— <i>kr^l-l</i>	Dayton— <i>d-tn</i>
Bath— <i>b^a-th</i>	Carthage— <i>kr^a-th-j</i>	Decatur— <i>d-klr</i>
Baton Rouge— <i>b-tn, r^a-zh</i>	Cedar Rapids— <i>sd^l-r-pt-is</i>	Dedham— <i>dt-m</i>
Battle Creek— <i>ba^l-l-kr-k</i>	Chambersburg— <i>ch-mtr-is-br-g</i>	Deering— <i>d^l-r-ng</i>
Bay City— <i>b-is-l</i>	Champaign— <i>ish-mpn</i>	Defiance— <i>d^l-n-is</i>
Bayonne— <i>b-n</i>	Charleston— <i>chr^l-is-tn</i>	Delaware— <i>dl-wer</i>
Beatrice— <i>b^a-tr-is</i>	Charlotte— <i>ish^l-l</i>	Dennison— <i>d-n-is-n</i>
Beaver Falls— <i>bl^l-vr-fl-is</i>	Charlottesville— <i>ish^l-l-is-vl</i>	Denver— <i>dn-v-ar</i> (<i>d-n-vr</i>)
Belfast— <i>bl-f-ste</i>		Derby— <i>d-r-b</i>
Bellaire— <i>b^a-l-ar</i>		Des Moines— <i>d^l-mn</i>
Belleville— <i>b-l-vl</i>		Detroit— <i>d^l-lvt</i>

- Dixon—*d^l-k-is-n*
 Dover—*d-vr*
 Dubuque—*d²-b-k*
 Duluth—*d²-l-k*
 Dunkirk—*d-n-kr-k*
 Durham—*dr-(chd)-m*
 East Liverpool—*s^l-l-vr-pl*
 Easton—*s^l-tn*
 East Portland—*s^l-pri-lnt*
 East Providence—*s^l-prf-*
 dns
 East St. Louis—*s^l, is-n²-*
 el-(is)
 Eau Claire—*kl²-a*
 Edgewater—*j-wtr*
 Elgin—*el-jn*
 Elizabeth—*el¹-is-b-th*
 Elkhart—*el-kr^l*
 Elmira—*el¹-m-r*
 El Paso—*el²-p-is*
 Elyria—*el¹-r-ye*
 Emporia—*mp-r-ye (mtr-yu)*
 Enfield—*n-flt*
 Erie—*-r¹*
 Escanaba—*s-kn-b*
 Evansville—*v-n-is-v-l*
 Everett—*v-r-l*
 Fall River—*fl-r-vr*
 Fargo—*f²-ar-g*
 Faribault—*f²-r-blt*
 Findlay—*fn-l*
 Fitchburg—*f¹-ch-br-g*
 Flint—*fn¹-l*
 Florence—*fl-rns*
 Flushing—*fl-sh-ng*
 Fond Du Lac—*fn¹-d-l-k*
 Fort Madison—*frt-mt-is-n*
 Fort Scott—*frt-is-kt*
 Fort Smith—*frt-is-m-th*
 Fort Wayne—*frt-wen*
 Fort Worth—*frt-wer-th*
 Fostoria—*f¹-is-l-r-ye*
 Framingham—*fr-m-ng-*
 chd-m
 Frankfort—*fr²-ng-k-frt*
 Franklin—*fr²-ng-kl-n*
 Frederick—*frtr-k*
 Freeport—*fr¹-prt*
 Fremont—*fr¹-mnt*
 Fresno—*fr-is-n*
 Gainesville—*gns-v-l*
 Galena—*gl¹-n*
 Galesburg—*gl-is-br-g*
 Galton—*gl¹-tn*
 Galveston—*gl-v-is-tn*
 Gardiner—*gr-d-nr*
 Geneva—*j¹-n-v (jn¹-v)*
 Glens Falls—*glns-fl-is*
 Gloucester—*gl¹-sler*
 Gloversville—*gl-vr-is-v-l*
 (vl²)
 Goshen—*gshn*
 Grafton—*gr²-ftn*
 Grand Haven—*grn²-vn*
 Grand Island—*grn²-l-(pd-)*
- Int*
 Grand Rapids—*grn²-r-pt-is*
 Green Bay—*grn¹-b*
 Green Bush—*grn¹-b-sh*
 Greenfield—*grn¹-f-eld*
 Greenville—*grn¹-v-l*
 Greenwich—*gr¹-n-we-ch*
 Groton—*gr-tn*
 Hackensack—*chd-k²-n-is-k*
 Hagerstown—*h-gr-is-tn*
 Hamilton—*ml²-tn**
 Hammond—*chd-mnt²*
 Hannibal—*rd-n²-b-l*
 Harrisburg—*chd-ar²-is-br-g*
 Harrison—*chd-ar²-is-n (h-*
 r-is-n)
 Hartford—*chd-ar²-frt*
 Hastings—*h-sle-is²*
 Haverhill—*h-vr-(pd)-l*
 Haverstraw—*h²-vr-is-tr*
 Hazleton—*h-is-l-tn*
 Helena—*pd-cl-n*
 Henderson—*rd-ntr-is-n*
 Highlands—*pd-lnt¹-is*
 Holyoke—*pd-el-yu-k*
 Homestead—*chd-m-is-ll*
 Hoosick Falls—*h²-is-k-*
 fl-is
 Hopkinsville—*h¹-p-kns-v-l*
 Hornellsville—*chd-ar¹-nl-*
 is-v-l
 Hot Springs—*h¹-l-is-pr-ng-is*
 Houston—*h²-is-tn*
 Hudson—*h-d-is-n*
 Huntington—*rd-nl-ng-dn*
 Huntington—*rd-nl-ng-tu*
 Huntsville—*rd-nl-is-v-l*
 Hutchinson—*h-ch-n-is-n*
 Hyde Park—*h¹-d-pr-k*
 Independence—*nd¹-pnt-n-*
 is (nd¹-pnt)*
 Indianapolis—*nd¹-n-p-l-is*
 Iowa City—*pd-rd-w¹-is-l*
 Iron Mountain—*pd-rd-arn¹,*
 mnt²-n
 Ironton—*pd-rd-arn¹-tn*
 Ironwood—*pd-rd-arn¹-wu-d*
 Ishpeming—*ish¹-p-m-²*
 Ithaca—*th¹-k*
 Jackson—*j²-k-is-n*
 Jacksonville—*j²-k-is-n-v-l*
 Jamaica—*j-m-k*
 Jamestown—*j-m-is-tu*
 Jamesville—*j-m-is-v-l (vl²)*
 Jefferson City—*j-fr-is-n-is-l*
 Jeffersonville—*j-fr-is-n-v-l*
 Jersey City—*j-r-is-l*
 Johnson—*j¹-n-is-n*
 Johnstown—*j¹-n-is-tu (jns¹-*
 tn
 Joliet—*j¹-ll [j-ll]*
 Joplin—*j¹-pln*
 Kalamazoo—*kl²-m-z*
 Kankakee—*k²-ng-k-k*
 Kansas City—*k²-n-ses-l*
- Kearney—*kr²-n*
 Keene—*kn¹*
 Kenosha—*k-n-ish (kn-sh)*
 Kenton—*kn-tu*
 Keokuk—*kl¹-k-k*
 Key West—*kl-w-ste*
 Killingly—*kl¹-bd²*
 Kingston—*kl-ng-is-tu*
 Knoxville—*n¹-k-is-v-l*
 Kokomo—*k-k-m*
 Laconia—*l-k-n-ye*
 LaCrosse—*l¹-kr-is*
 Lafayette—*l²-f-l*
 Lancaster—*ln²-k-sler*
 Lansing—*ln²-is-²*
 Lansingburg—*ln²-is-ng-br-*
 g
 Laporte—*l-prt*
 Laramie—*l²-ar-m*
 Laredo—*l²-r-d*
 LaSalle—*l-is-l*
 Lawrence—*l¹-rns*
 Leadville—*l-d-v-l*
 Leavenworth—*l-v-n-ver-th*
 Lebanon—*l-bn-n*
 Leominster—*l¹-m-n-sler*
 Lewiston—*l²-s-tu*
 Lexington—*l-k-is-ng-tu*
 Lima—*l¹-m*
 Lincoln—*l¹-ng-kn (ln¹-kn)*
 Litchfield—*l¹-ch-flt*
 Little Falls—*ll-l-fl-is*
 Little Rock—*ll-l-r-k*
 Lockhaven—*l¹-k-h-vn*
 Lockport—*l¹-k-prt*
 Logansport—*lg(n)-is-prt*
 Long Branch—*l¹-ng-br-n-ch*
 (ng²-br-n-ch)*
 Long Island—*l¹-ng-pd-lnt*
 (ng²-pd-lnt)*
 Los Angeles—*l¹-is-ng-gl-is*
 Louisiana—*l¹-x-n*
 Louisville—*l²-vl*
 Lowell—*l-l*
 Ludington—*l-d-ng-tu*
 Lynchburg—*l¹-n-ch-br-g*
 Lynn—*ln¹*
 Lyons—*l¹-n-is*
 Macon—*m-kn*
 Madison—*ml²-is-n*
 Mahanoy—*m-rd-n*
 Malden—*ml¹-dn*
 Molone—*m-lu*
 Manchester—*mn²-ch-sler*
 Manistee—*m²-n-is-l*
 Manitowoc—*mn²-l-wu-k*
 Mankato—*mn-k-l*
 Mansfield—*mn²-is-fl²*
 Marblehead—*mr²-bl-h-d*
 Marietta—*m²-r-l*
 Marinette—*m²-r-nt*
 Marion—*m-rn*
 Marlboro—*mr¹-b-r*
 Marquette—*mr²-kl*
 Marshall—*mr²-shl*

Martinsburg—*m²-r-tus-br-g*
 Martin's Ferry—*m²-r-tus,*
fr
 Massillon—*m²-is-lu*
 Mattoon—*m²-lu*
 Maysville—*m-is-v-l*
 Meadford—*md¹-frt*
 Medford—*md-frt*
 Melrose—*ml-r-is*
 Memphis—*m-m-f-is*
 Menominee—*mn¹-m-n*
 Menomonie—*mn¹-m-n*
 Meriden—*m-r-dn*
 Merrill—*m-rl*
 Michigan City—*m¹-ish-g-n-*
is-t (m¹-ish-is-t)*
 Middleboro—*md¹-l-b-r*
 Middletown—*md¹-l-lu*
 Milford—*ml¹-frt*
 Millville—*ml¹-vl*
 Milton—*ml¹-lu*
 Milwaukee—*ml¹-k**
 Minneapolis—*mn¹-p-l-is*
 Moberly—*m-br-l (mtr-l)*
 Mobile—*m-bl*
 Moline—*m¹-lu*
 Monmouth—*mn¹-m-th*
 Monroe—*mn-r*
 Montgomery—*mnt-g-mr*
 Morristown—*ml-r-is-lu*
 Mount Carmel—*mn¹-k², k², ml*
 Mount Vernon—*mnt-v-r-nn*
 Muncie—*mn-s*
 Muscatine—*m-is-k-lu*
 Muskogean—*m¹-is-k-gn*
 Nashua—*n²-ish-wu*
 Nashville—*n²-ish-vl*
 Natches—*n²-ch-is*
 Natick—*n²-k*
 Naugatuck—*n¹-g-t-k*
 Nebraska City—*n²-br-is-k-*
is-t
 Neenah—*n¹-n*
 Negaunee—*n¹-g-n*
 Nevada—*n²-v-d*
 New Albany—*n-cl-b-n (n¹-*
b-n)
 Newark—*n-chd-ar-k*
 New Bedford—*n-chd-bt-frt*
 Newbern—*n²-b-rn*
 New Brighton—*n-chd-br-lu*
 New Britain—*n-chd-br-lu*
 New Brunswick—*n-chd-*
brns-wu-k
 Newburgh—*n-chd-br-g*
 Newburyport—*n-chd-br-*
prt
 Newcastle—*n²-chd-k-is-l*
 New London—*n-chd-lnt-n*
 New Orleans—*n-chd-ar-lu-*
is
 Newport—*n-chd-brt*
 New Rochelle—*n-chd-r-shl*
 Newton—*n²-lu*

Niagara Falls—*n²-gr-fl-is*
 Norristown—*nr¹-is-lu*
 North Adams—*nr¹-th-d-m-*
is (nr¹-th-l-m-is)
 Northampton—*nr¹-th-chd-*
m-lu
 North Attleboro—*nr¹-th-l-*
b-r (nr¹-th-l-b-r)
 Norwalk—*nr¹-w-k*
 Norwich—*nr¹-we-ch*
 Oakland—*klnt*
 Oconto—*kn¹-l*
 Ogden—*gl-dn*
 Ogdensburg—*gl-dns-br-g*
 Oil City—*l¹-is-t*
 Oldtown—*eld-lu**
 Olean—*el-n*
 Oneida—*n¹-d*
 Omaha—*m-h*
 Oneonta—*n-n-t*
 Orange—*arn¹-j*
 Oshkosh—*ish¹-k-ish*
 Oskaloosa—*sl-kl-s*
 Oswego—*sl-wu-g*
 Ottawa—*fl-w*
 Ottumwa—*l-m-we*
 Owensboro—*n-is-b-r*
 Owosso—*w¹-s*
 Paducah—*pl²-k*
 Palestine—*pl²-l-is-lu*
 Palmer—*p(l)²-mr*
 Pana—*p-n*
 Paris—*p²-r-is*
 Parkersburg—*pr²-kr-is-br-g*
 Parsons—*pr²-is-n-is*
 Passaic—*p²-s-k*
 Pawtucket—*pt-kt*
 Paterson—*pl²-r-is-n*
 Peekskill—*pl¹-k-is-kl*
 Pekin—*pl¹-kn*
 Pensacola—*p-n-is-kl*
 Perth—*p-r-th*
 Peru—*p²-r*
 Petersburg—*pl¹-r-is-br-g*
 Phillipsburg—*fl-l-p-is-br-g*
 Phoenixville—*fn¹-k-is-v-l*
 Pine Bluff—*pn¹, blf*
 Piqua—*pl¹-k*
 Pittsburg—*pl¹-is-br-g*
 Pittsfield—*pl¹-is-fl*
 Pittston—*pl¹-is-lu*
 Plattsburg—*pl²-is-br-g*
 Plattsmouth—*pl²-is-m-th*
 Plymouth—*pl¹-m-th*
 Pontiac—*pn¹-t-k*
 Portage—*prt-j*
 Port Chester—*prt-ch-ster*
 Port Huron—*prt-(chd)-arn*
 Port Jarvis—*prt-jr-v-is*
 Portland—*prt-lnt*
 Port Richmond—*prt-r-ch-*
mnt
 Portsmouth—*prt-is-m-th*
 Pottstown—*pl¹-is-lu*
 Pottsville—*pl¹-is-vl*

Poughkeepsie—*pl¹-k-p-s*
 Provo—*pr-v*
 Pueblo—*p-bl*
 Putnam—*pt-n-m*
 Quincy—*kl-wen-s*
 Racine—*rl-is-n*
 Rahway—*r²-w*
 Raleigh—*rl-l*
 Reading—*r-d-**
 Red Wing—*r-d-wu-ng*
 Revere—*rl-vr*
 Richmond—*rl-ch-mnt*
 Roanoke—*r-n-k*
 Rochester—*rl-ch-ster*
 Rockford—*rl-k-frt*
 Rock Island—*rl-klnt**
 Rockland—*rl-k-lnt*
 Rome—*ar-m*
 Rutland—*rl-lnt*
 Saco—*is-k*
 Sacramento—*skr²-mnt*
 St. Albans—*is-nl-el-bns*
 St. Charles—*is-nl-chrl²-is*
 St. Cloud—*is-nl-kl*
 St. Johnsbury—*is-nl-jns-b-*
r
 St. Joseph—*is-nl-j-is-f*
 St. Louis—*is-nl-el-(is)*
 St. Paul—*is-nl-pl*
 Saginaw—*is-g²-n*
 Salem—*is-el-m*
 Salina—*is-el¹-n*
 Salt Lake City—*is-l¹-l-k-is-l*
 San Antonio—*is-n²-nt-n-ye*
 San Diego—*is-n²-d-g*
 Sandusky—*is-n-d-is-k*
 San Jose—*is-n²-z*
 San Francisco—*is-n²-fr-n-*
ses-k (is-n-ses-k)*
 Santa Barbara—*is-n²-l-br-br*
 Santa Cruz—*is-n²-l-kr-is*
 Santa Fe—*is-nl²-f*
 Santa Rosa—*is-n²-l-r-g*
 Saratoga Springs—*is-ar²-*
g-is-pr-ng-is
 Sault Ste Marie—*s², is-nl,*
m¹-r
 Savannah—*is-v²-n*
 Schenectady—*is-kn-kl-d*
 Sedalia—*is-d-l-ye*
 Scranton—*skr²-lu*
 Seattle—*sl²-l*
 Selma—*is-l-m*
 Seneca Falls—*is-n-k-fl-is*
 Seymour—*is-m¹-ar*
 Shamokin—*ish²-m-kn*
 Sharon—*ish²-rn*
 Sheboygan—*shl-b-gn*
 Shelbyville—*shl-b-vl*
 Shenandoah—*ish-n-m-d*
 Sherman—*ishr-mn*
 Shreveport—*ishrl-v-prt*
 Sing Sing—*is-ng¹-is-ng*
 Sioux City—*s²-is-t*
 Sioux Falls—*s²-fl-is*

Skowhegan—*is-k^h-h-gn*
 Somersworth — *is-m-r-is-
wer-th*
 Somerville—*is-m-r-v-l*
 South Bend—*is-th^h-bnt*
 South Bethlehem—*is-th^h-b-
thl-(chd)-m*
 Southbridge—*is-th^h-br-j*
 Southington—*is-th^h-ng-in*
 South Kingstown—*is-th^h-
k-ng-is-in*
 South Omaha—*is-th^h-m-h*
 Spartansburg—*is-p^h-r-ins-
br-g*
 Spencer—*is-pn-is-ar*
 Spokane—*is-p-kn*
 Springfield—*sp^h-ng-flt*
 Stamford—*ste-m^h-frt*
 Staunton—*is-tu^h-ln*
 Steelton—*ste-l^h-ln*
 Sterling—*ste-ar-l-ng*
 Steubenville—*ste^h-bn-v-l*
 Stevens Point—*is-lf^h-n-is-
pnt*
 Stillwater—*ste-l^h-wtr*
 Stockton—*ste-k^h-ln*
 Stoneham—*is-ln-chd-m*
 Stonington—*is-ln-ng-in*
 Streater—*str^h-ar*
 Sunbury—*is-n-b-r*
 Superior—*is-pl-r-r*
 Syracuse—*is-ar^h-k-is*
 Tacoma—*t-k-m*
 Tamaqua—*t-m-k-we*
 Tampa—*a-m-p*
 Taunton—*tn^h-ln*
 Terre Haute—*t-r-hi*
 Thomasville—*tl-m-is-v-l*
 Thompson—*tl-m-is-n*
 Tiffin—*tl^h-n*
 Titusville—*tl^h-s-vl*
 Toledo—*tl-l-d*
 Tonawanda—*tl-n-wen-d*
 Topeka—*tl-p-k*
 Torrington—*tl-r-ng-in*
 Trenton—*trn-in*
 Trinidad—*trn^h-dl*
 Troy—*tr-l*
 Tucson—*t-k-is-n [a-is-n]*
 Tyler—*tl-l-ar*
 Union—*nn^h*
 Uniontown—*n^h-n-tn*
 Urbana—*ar^h-b-n*
 Vallejo—*vl^h-h*
 Valparaiso—*vl^h-p-r-z*
 Van Wert—*v^h-n-wert*
 Vernon—*v-r-nn*
 Vicksburg—*vl-k-is-br-g*
 Vincennes—*v-n-is-n-is*
 Virginia City—*vl-r-j-n-is-l
(vl-j-is-l^h)*
 Wabash—*we-bl-sh*
 Waco—*wu-k*
 Wakefield—*wu-k-flt*
 Wallingford—*wal^h-ng-frt*

Waltham—*wal^h-th-m*
 Ware—*wer^h*
 Warren—*wer^h-m*
 Warwick—*wer^h-w-k*
 Washington—*we-ish^h-ng-in
(ish^h-ng-in*)*
 Waterbury—*wtr^h-b-r*
 Waterloo—*wtr^h-l*
 Waterville—*wtr^h-vl*
 Waukegan—*wu-k^h-gn*
 Wausau—*w^h-s*
 Webb—*we-b*
 Webster—*we-b-ster*
 Wellsville—*wal^h-is-v-l*
 West Bay—*w-is-b**
 Westboro—*w-is-b-r**
 Westbrook—*w-is-br-k**
 West Chester—*w-ste-ch-ster*
 Westerly—*w-is-ar-l**
 Westfield—*w-ste-fl^h*
 West Springfield—*w-is-pr-
ng-fl^h*
 West Troy—*w-is-tr**
 Weymouth—*wem-th*
 Wichita—*we-ch^h-l*
 Williamsport—*el^h-m-is-prt**
 Wilmington—*wal^h-m-ng-in*
 Winchester—*wen^h-ch-ster*
 Winfield—*wen^h-flt*
 Winona—*wen-n*
 Winston—*wen^h-is-in*
 Woburn—*we-b-rn*
 Worcester—*w^h-ster*
 Woonsocket—*wen^h-is-kt*
 Wooster—*w^h-ster*
 Xenia—*z^h-n-ye*
 York—*ye-ar^h-k*
 Ypsilanti—*pl^h-is-in-l*
 Zanesville—*z-n-is-v-l*

Christian Names.

(Men.)

Aaron—*arn^h*
 Abdiel—*b^h-d-l*
 Abel—*bl*
 Abiathar—*bl-thr*
 Abiel—*bl-el*
 Abiezer—*b^h-z-ar*
 Abijah—*bl-j*
 Abner—*b^h-nr*
 Abraham—*br-chd-m*
 Abram—*br-m*
 Absalom—*b^h-is-l-m*
 Adam—*d^h-m*
 Adiel—*d-l*
 Adin—*dn*
 Adino—*d-l-n*
 Adolph—*d-l-l-f*
 Adolphus—*d-l-l-f-is*
 Adoniram—*dn^h-ar-m(d-n-r-
m)*
 Alan—*ln^h*
 Alaric—*el^h-ar-k*
 Albert—*el^h-brt*
 Albion—*el^h-b-n*
 Alexander—*el^h-k-is-ntr*
 Alfred—*el^h-frt*
 Algernon—*el^h-jr-nn*
 Allan—*ln^h*
 Allen—*ln^h*
 Almon—*el^h-mn*
 Alonzo—*eln^h-z*
 Alpheus—*el^h-f-is*
 Alphonso—*el^h-fn-z*
 Alvah—*el^h-v*
 Alvan—*el^h-vn*
 Alwin—*el^h-wen*
 Amariah—*m^h-r*
 Amasa—*m^h-s*
 Ambrose—*m^h-br-is*
 Ammi—*m^h-s*
 Amos—*m-is*
 Andrew—*n^h-dr*
 Andronicus—*nt^h-n-k-is*
 Anselm—*n^h-is-el-m*
 Ansel—*n^h-is-el*
 Anthony—*n^h-th-n*
 Antony—*n^h-n*
 Apollos—*pl^h-is*
 Archelaus—*ar^h-ch-l-is*
 Archibald—*ar^h-ch-bl*
 Ariel—*ar-l*
 Aristarchus—*ar^h-is-tr-k-is*
 Arnold—*ar^h-nll*
 Artemas—*ar^h-m-is*
 Arthur—*art^h-s*
 Asa—*s*
 Asahel—*s-pd-l*
 Asaph—*s-f*
 Asarelah—*s^h-r-l*
 Ashbel—*ish^h-bl*
 Ashe[u]r—*ish^h-r^h*
 Athanasius—*thn^h-zh-is*
 Athelstan—*thl^h-is-in*
 Aubrey—*br^h-l*
 Augustin[e]—*g-is-in*
 Austin—*sl-in*
 Augustus—*g-is-t-is*
 Aurelius—*ar^h-l-is*
 Azariah—*z^h-r*
 Baldwin—*bl^h-wen*
 Baptist—*b^h-b-l-ste*
 Barachias—*b^h-r-k-s*
 Bardo[u]ph—*br^h-l-f*
 Barnabas—*b^h-rn-b-is*
 Barnaby—*b^h-rn-b*
 Barnard—*b^h-rn-ard*
 Bartholomew—*br^h-thl-m*
 Barzillai—*br^h-is-l*
 Basil—*b^h-z-l*
 Benedict—*bn-d-kt*
 Benjamin—*bn-j-mn*
 Benoni—*bn-n*
 Beriah—*bl-r*
 Bernard—*br-n-ard*
 Bertram—*br-tr-m*
 Bethuel—*b^h-th-l*

- Bezaleel—*b^ais-l-l*
 Boniface—*bn¹f-is*
 Brian—*br¹n*
 Bruno—*br^an*
 Cadwalader—*k^awaltr*
 Cæsar—*ses-ar¹*
 Caleb—*kl-b*
 Calvin—*kl^avn*
 Cecil—*ses-l*
 Cephas—*is-fl-is*
 Charles—*chr^ais*
 Christian—*kr¹is-ln (krn¹)*
 Christopher—*kr¹is-l-fr*
 Clarence—*klr^an-is*
 Claudius—*kl¹d-is*
 Claude—*kl¹*
 Clement—*kl-mnt*
 Conrad—*kn¹r-d*
 Constant—*-is-ln¹*
 Constantine—*-is-ln¹ln*
 Cornelius—*kr¹nl-is*
 Crispin—*kr¹is-pn*
 Crispus—*kr¹is-p-is*
 Crispian—*kr¹is-pn*
 Cuthbert—*k-th-brt*
 Cyprian—*sprn¹*
 Cyril—*is-ar¹-l (is-rl¹)*
 Cyrus—*is-ar¹-is*
 Dan—*dn^a*
 Daniel—*d^anl*
 Darius—*d¹r-is*
 David—*df-d*
 Demetrius—*d¹ml-r-s*
 Den[n]is—*d-n-is*
 Derrick—*d-r-k*
 Devier—*d¹l-ar (d¹v-ar)*
 Dexter—*d-k-ster*
 Dionysius—*d¹n-ish-is*
 Donald—*d¹nl*
 Duncan—*dn-kn (d-ng-kn)*
 Eben—*bn*
 Ebenezer—*bn-z-ar*
 Edgar—*d-gr*
 Edmund—*d-mnt*
 Edward—*d-wert*
 Edwin—*d-wen*
 Egbert—*g-brt*
 Elbert—*el-brt*
 Eldred—*el-drt*
 Eleazer—*el¹-z-ar*
 Eli—*l*
 Eliab—*el¹-b*
 Eliakim—*el¹-k-m*
 Elias—*el¹-s*
 Elihu—*el¹-h*
 Elijah—*el¹-j*
 Eliphalet—*el¹-fl*
 Elisha—*el¹-sh*
 Elizur—*el¹-is-ar*
 Ellis—*l-is*
 Elmer—*el-mr*
 El Nathan—*el-n-lhn*
 Emmanuel—*m^anl*
 Emery—*m-r*
 Emmery—*m-r*
 Emory—*m-r*
 Eneas—*n¹-s*
 Enoch—*n¹-k*
 Enos—*n¹-is*
 Ephraim—*fr¹-m*
 Erasmus—*ar^a-is-m-is*
 Erastus—*ar^a-is-l-is*
 Eric—*ar¹-k*
 Ernest—*arn-st*
 Ernestus—*arn-st-s*
 Esau—*s¹*
 Ethan—*lhn¹*
 Eugene—*ye-jn^a*
 Eusebius—*s-b-s*
 Eustace—*st^a-s*
 Evan—*vn*
 Everard—*vr-ard*
 Ezekiel—*z¹-k-l*
 Ezra—*z-r*
 Felix—*fl¹-k-is*
 Ferdinand—*frt-nnt*
 Fernando—*frn^a-nd*
 Festus—*f-is-l-is*
 Francis—*fr^a-n-ses*
 Frank—*fr^a-ng-k*
 Frederick[k]—*frtr-k*
 Gabriel—*g-brl*
 Gaius—*g-s*
 Gamaliel—*g-ml-l*
 Garret—*g^a-rt*
 Geoffrey—*j-fr*
 George—*jrl-j*
 Gerald—*jr-eld*
 Gerard—*jr-ard*
 German—*jr-mn*
 Germaine—*jr-m(a)n*
 Gershom—*jr-ish-m*
 Gideon—*g¹-dn*
 Gilbert—*gl¹-brt*
 Giles—*j¹-l-is*
 Given—*g¹-vn*
 Goddard—*g¹-drt*
 Godfrey—*gl¹-fr*
 Godwin—*gl¹-wen*
 Gregory—*gr-gr*
 Griffith—*gr¹-f-th*
 Gustavus—*g-is-l-v-is*
 Guy—*g¹*
 Hannibal—*rd-n^a-b-l*
 Harold—*chd-ar^a-eld*
 Heman—*chd-mn¹*
 Henry—*pd-nr*
 Herbert—*chd-ar-brt*
 Hercules—*chd-ar-kl-is*
 Herman—*chd-ar-mn*
 Hezekiah—*h-z-k-pd-rd*
 Hilary—*pd-el¹-r*
 Hillel—*pd-l¹-l*
 Hiram—*chd-ar¹-m*
 Homer—*h-mr (rd-mr)*
 Horace—*chd-ar¹-is*
 Horatio—*chd-ar-ish (h-r-ish)*
 Hosea—*h¹-z*
 Howell—*pd-l^a (h^a-el)*
 Hubert—*h^a-brt*
 Hugh—*h^a*
 Hugo—*chd-g^a*
 Humphr[el]y—*(chd-)m-fr*
 Ichabod—*k¹-bl*
 Ignatius—*g-n-ish-is (gn-sh-is)*
 Immanuel—*m^anl*
 Increase—*n¹-kr-is*
 Ingram—*n¹-gr-m*
 Inigo—*n¹-g*
 Ira—*ar¹*
 Isaac—*z¹-k*
 Isaiah—*z(a-ah)*
 Israel—*z¹-rl*
 Ithiel—*lh¹-el*
 Ivan—*pd-rd-vn^a*
 Ivory—*pd-rd-vl-r*
 Jabez—*j-b-is*
 Jacob—*j-k-b*
 Jairus—*j-r-is*
 James—*j-m-is*
 Japheth—*jf-th*
 Jared—*j-r-d*
 Jason—*j-is-n*
 Jasper—*j^a-spr*
 Javan—*j-n*
 Jedediah—*jd-d(i-ah)*
 Jeffrey—*j-fr*
 Jeremiah—*jr-m (i-ah)*
 Jeremias—*jr-m-s*
 Jeremy—*jr-m*
 Jerome—*jr-m*
 Jesse—*j-s*
 Joab—*j(a)b*
 Job—*j-b*
 Joel—*j-l*
 John—*jn¹*
 Jonah—*j-n*
 Jonas—*j-n-is*
 Jonathan—*jn¹-lhn*
 Joseph—*j-is-f*
 Joshua—*j¹-sh*
 Josiah—*j¹-s*
 Josias—*j¹-s-is*
 Jotham—*j-th-m*
 Judah—*j^a-d*
 Julian—*j^a-ln*
 Julius—*j^a-l-s*
 Justin—*j-is-ln*
 Justus—*j-is-l-is*
 Kenelm—*k-nl-m*
 Kenneth—*k-n-th*
 Laban—*l-bn*
 Lambert—*l^a-m-brt (l^a-m-tr-l)*
 La[u]ncelot—*ln^a-is-lt*
 Lau[w]rence—*l¹-rns*
 Lazarus—*l^a-is-r-is*
 Leander—*l^a-ntr*
 Lebbeus—*l¹-b-s*
 Lemuel—*l-m-el*
 Leon—*l¹-n*
 Leonard—*ln-ard*
 Leonidas—*l¹-n-d-is*

Leopold—*l¹pl^h*
 Levi—*l¹v*
 Lewis—*l²s*
 Linus—*l¹n-is*
 Lionel—*l¹nl*
 Llewellyn—*l²ln*
 Loamm—*l²m*
 Lodowic—*l-d-wu-k*
 Lorenzo—*l-rn-g*
 Lot—*l¹*
 Louis—*l²s*
 Lubin—*l²bn*
 Lucas—*l²k-is*
 Lucian—*l²ishn*
 Lucius—*l²ish-is*
 Ludovic—*l-d-wu-k*
 Luke—*l²k*
 Luther—*l-tr^a*
 Lycurgus—*l-kr-g-is*
 Madoc—*md-k*
 Malachi—*ml²k*
 Manasseh—*mn²s*
 Marcellus—*mr-is-l-is*
 Marcus—*mr²ish-is*
 Marcus—*mr²k-is*
 Mark—*mr²k*
 Marmaduke—*mr²md-k*
 Martin—*mr²r-ln*
 Matthew—*mr²lh*
 Matthias—*ml¹lh-s*
 Maurice—*ml¹r-is*
 Maximilian—*mr²k-is-m-ln*
 Meredith—*mr-r-d-lh*
 Micah—*ml-k*
 Michael—*ml-k¹*
 Miles—*ml¹is*
 Morgan—*mr¹gn*
 Moses—*m-ses*
 Naaman—*n-mn*
 Nahum—*n-chd-m*
 Napoleon—*n-pln*
 Nathan—*n-thn*
 Nathaniel—*a¹l-n²th-nl*
 Nea[i]—*nl¹*
 Nehemiah—*n¹chd-m(i)*
 Nic[h]olas—*n¹k-l-is*
 Noah—*n-(x)*
 Noel—*n-el*
 Norman—*nr¹mn*
 Obadiah—*b-d (i-ah)*
 Obed—*bl*
 Octavius—*kt-v-is*
 Octavus—*kt-v-is*
 Oliver—*el¹vr*
 Orestes—*ar-is-l-is*
 Orlando—*ar²ln-d*
 Oscar—*s¹kr*
 Osmo[u]nd—*z¹mnt*
 Oswald—*z¹well*
 Owen—*(oe)n*
 Ozias—*z¹s*
 Patrick—*pl²r-k*
 Paul—*pl¹*
 Paulus—*pl-l-is*
 Paulinus—*pl-l-n-is*

Peleg—*pl-l-g*
 Peregrine—*pr-r-grn*
 Peter—*pl¹ar*
 Philander—*pl²nt-ar*
 Philemon—*pl-l-mn*
 Philip—*pl-l-p*
 Phineas—*pl-n-is*
 Phinehas—*pl-n-is*
 Pius—*pl-s*
 Pliny—*pl-l-n*
 Polycarp—*pl-l-kr-p*
 Preserved—*pr-is-rft*
 Ptolemy—*pl-l-m*
 Quintin—*pl-l-wen-ln*
 Ralph—*rl¹s*
 Randal—*rn²l*
 Raphael—*ra²fl*
 Raymo[u]nd—*ar-mnt*
 Reginald—*r-j-nll*
 Reuben—*ra²bn*
 Reuel—*ra²el*
 Reynold—*r-nld*
 Richard—*rl¹chrt*
 Robert—*rl¹brt*
 Roderic[k]—*rl¹tr¹k*
 Rodolph—*rl-l-f*
 Rodolphus—*rl-l-f-ð*
 Roger—*rl¹jr*
 Roland—*r-rlt*
 Rowland—*r-rlt*
 Rudolph—*rl²l-f*
 Rudolphus—*rl-l-f-is*
 Rufus—*ra²f-is*
 Rupert—*ra²p¹rt*
 Salmon—*is-el²m-n*
 Samson—*is-m²is-n*
 Sampson—*is-m²is-n*
 Samuel—*is-m²l*
 Saul—*is-l¹*
 Seba—*is-bl*
 Sebastian—*is-bl²is-ln*
 Sereuo—*is-ar¹n*
 Serenus—*is-ar¹n-is*
 Seth—*is-lh*
 Shadrach—*isht-r-k*
 Sigismund—*is-j¹is-mnt*
 Silas—*is-l¹is*
 Silvanus—*is-elf-n-is*
 Silvester—*is-el-v-ster*
 Simeon—*is-m¹n*
 Simon—*is-mn¹*
 Solomon—*is-el¹mn*
 Stephen—*ste-vn¹ (is-tf¹n)*
 Swithin—*is-we-lhn¹*
 Sylvan—*is-el¹vn*
 Sylvanus—*is-elf-n-is*
 Sylvester—*is-el-v-ster*
 Thadeus—*th²d-is*
 Theobald—*th¹blt*
 Theodore—*th¹dr (thtr¹)*
 Theodoric—*th¹dr-k*
 Theophilus—*th¹fl-is*
 Theron—*th¹rn*
 Thomas—*pl-m-is*
 Timothy—*pl-m-th*

Titus—*tl-is*
 Tobiah—*tl-b (i-ah)*
 Tobias—*tl-b-s*
 Tristram—*tr¹is-l-m*
 Tristram—*tr¹is-tr-m*
 Tybalt—*tl-bl¹*
 Ulysses—*yu-l¹ses*
 Urban—*ar-bn*
 Uriah—*yu-r¹pd-rd*
 Urian—*yu-r²n*
 Uriel—*yu-r²el*
 Valentine—*vl²n-ln*
 Victor—*vl-k-tr*
 Vincent—*vl-n-is-nt*
 Vivian—*vl-vn*
 Walter—*wallr¹*
 William—*el¹m²*
 Winfred—*wen¹frt*
 Zabbiel—*z²b-d-l*
 Zaccheus—*z¹k-s*
 Zachariah—*z²k-r (i-ah)*
 Zachary—*z²k-r*
 Zadok—*z-d-k (zt-k)*
 Zebadiah—*z-b-d (i-ah)*
 Zebedee—*z-b-d*
 Zebina—*z¹b-n*
 Zechariah—*z-k-r (i-ah)*
 Zedakiah—*z-k (i)*
 Zelotes—*z-l-is*
 Zenas—*z¹n-is*
 Zephaniah—*z-f-n-pd-rd*

(Women.)

Abigail—*ba²gl*
 Achsa—*kl¹s*
 Ada—*d*
 Adaline—*d²ln*
 Adela—*d²l*
 Adelaide—*d²l-d*
 Adelia—*d¹l*
 Adeline—*d²l-n*
 Adeline—*d²ln*
 Agatha—*ga²th*
 Agnes—*ga²n-is*
 Alberta—*el-br¹l*
 Alethea—*el²th*
 Alexandra—*el²k-is-n-dr*
 Alexandrina—*el²k-is-nlr-n*
 Alice—*la²is*
 Alicia—*el¹sh*
 Alma—*el²m*
 Almira—*el¹mr*
 Althea—*el¹th*
 Amabel—*ma²bl*
 Amanda—*ma²d*
 Amelia—*ml-l-ye*
 Amy—*m*
 Angelica—*n-jl-k*
 Angelina—*n²j-l-n*
 Angelina—*n²j-l-n*
 Anna—*n²*
 Anna[c]—*n²*
 Annette—*nt*

Antoinette— <i>m^ant</i>	Elis[z]abeth— <i>el^l-is-b-ih</i>	Johanna— <i>j^a-rd-n</i>
Antonia— <i>nt-n-ye</i>	Eliza— <i>el^l-z</i>	Joseph— <i>j^l-is-f (ah)</i>
Antonina— <i>nt^a-n-n</i>	Ella— <i>l</i>	Josephine— <i>j-is-fn</i>
Arabella— <i>ar^a-b-l</i>	Ellen— <i>ln</i>	Joyce— <i>j^l-is</i>
Arianna— <i>ar^a-n</i>	Elvira— <i>el^l-v-r</i>	Judith— <i>j^d-th</i>
Augusta— <i>g-is-l</i>	Em[m]eline— <i>m-ln</i>	Julia— <i>j^a-l</i>
Aurelia— <i>ar^l-l-ye</i>	Emily— <i>m-l</i>	Juliana— <i>j^a-l-n</i>
Aurora— <i>ar-r</i>	Emma— <i>m</i>	Juliet— <i>j^a-lt</i>
Azubah— <i>z^a-b</i>	Ernestine— <i>arn-st-n</i>	Justina— <i>j^l-ste-n</i>
Barbara— <i>br^a-b-r</i>	Esther— <i>estr</i>	Kate— <i>kl</i>
Beatrice— <i>b^l-tr-is</i>	Ethel— <i>thl</i>	Kath[e]rine— <i>k^a-th-rn</i>
Beatriz— <i>b^l-tr-k-is</i>	Ethelind— <i>th-lnt</i>	Keturah— <i>k^a-r</i>
Belinda— <i>b^l-ln-d</i>	Ethelinda— <i>thln-d</i>	Keziah— <i>k^l-z</i>
Belle— <i>b-l</i>	Eudora— <i>ye-d-r</i>	Laura— <i>l^l-r</i>
Benedicta— <i>bn-d-k-t</i>	Eugenia [e]— <i>ye-j^l-n</i>	Laurinda— <i>l^l-rn-d</i>
Bertha— <i>b-r-th</i>	Eulalia— <i>yu-l-l</i>	Lavinia— <i>l^l-v-n-ye</i>
Bessie— <i>b-s</i>	Eunice— <i>ye-n^a-is</i>	Lena— <i>l^l-n</i>
Betsy— <i>bt-s</i>	Euphemia— <i>ye-fl-m-yu</i>	Leonora— <i>ln-r</i>
Blanch[e]— <i>bln^a-ch</i>	Eva [e]— <i>v^a</i>	Letitia— <i>l^l-t-sh</i>
Bona— <i>b-n</i>	Evangeline— <i>v^a-n-j-l-n</i>	Lettice— <i>l-t-is</i>
Bridget— <i>br^l-jt</i>	Evelina— <i>v-l-n</i>	Lillian— <i>l^l-ln</i>
Camilla— <i>k^l-m-l</i>	Faith— <i>f-th</i>	Lilly— <i>l</i>
Caroline— <i>k^a-ln</i>	Faustina— <i>f^l-is-l-n</i>	Lois— <i>l-is</i>
Carrie— <i>k^a-r</i>	Felicia— <i>fl-sh-ye</i>	Lorinda— <i>l^l-rn-d</i>
Cassandra— <i>k^a-is-n-dr</i>	Fidelia— <i>fl-el-yu</i>	Louisa— <i>l^l-z</i>
Catharina— <i>k^a-th-r-n</i>	Flora— <i>fl-r</i>	Louise— <i>l^l-z</i>
Catharine— <i>k^a-th-rn</i>	Florence— <i>fl^l-rns</i>	Lucia— <i>l^a-ish</i>
Cecilia— <i>ses-l^l-ye</i>	Frances— <i>fr^a-n-ses</i>	Lucinda— <i>l^l-is-n-d</i>
Cecily— <i>ses-l</i>	Frederica— <i>fr-tr-k (ah)</i>	Lucrece— <i>l-kr-is</i>
Celestine— <i>is-el-is-l-n</i>	Georgiana— <i>jrl-j-n</i>	Lucretia— <i>l^l-kr-ish</i>
Celia— <i>is-l</i>	Georgina— <i>jrl-j(i)-n</i>	Lucy— <i>l^a-s</i>
Charity— <i>ch^a-r-t (chr^a)</i>	Geraldine— <i>jrl-dn (jr-l-dn)</i>	Lydia— <i>l^l-d-yu</i>
Charlotte— <i>ish^a-lt (ish^l-lt)</i>	Gertrude— <i>gr-trl</i>	Mabel— <i>m-bl</i>
Chloe— <i>kl (ce)</i>	Grace— <i>gr-is</i>	Madeline— <i>md^a-ln</i>
Christi[a]na— <i>kr^l-is-l-n</i>	Gratia— <i>gr-ish</i>	Magdalene— <i>m^a-gt-ln</i>
Cicely— <i>ses-l^l</i>	Griselda— <i>gr-is-l-d</i>	Marcella— <i>mr-is-l</i>
Clara— <i>kl^a-r</i>	Hannah— <i>rd-n^a</i>	Marcia— <i>mr^a-sh</i>
Clara— <i>kl^a-r-b-l</i>	Harriet— <i>h^a-r-t</i>	Margaret— <i>mr^a-grt</i>
Clarice— <i>kl^a-r-is</i>	Hellen— <i>pd-ln</i>	Maria— <i>m^l-r</i>
Clarisa— <i>kl^l-r-s</i>	Helena— <i>pd-el-n</i>	Marianne— <i>m-r-n</i>
Claudia— <i>kl^l-d-yu</i>	Henrietta— <i>pd-nr-l</i>	Marion— <i>m^a-rn</i>
Clementina— <i>kl-mnt-n</i>	Hephzibah— <i>hf-z-b</i>	Martha— <i>m^a-r-th</i>
Clementine— <i>kl-mn-t-n</i>	Hester— <i>h-sler</i>	Mary— <i>m-r</i>
Constance— <i>is-lns^l</i>	Hilaria— <i>pd-el-r</i>	Mat[h]ilda— <i>mt^l-l-d</i>
Cora— <i>k-r</i>	Honora— <i>hn-r</i>	Maud— <i>md^l</i>
Cordelia— <i>kr^l-d-l-ye (kr^l-l-l-ye)</i>	Honoria— <i>hn-r-ye</i>	May— <i>m</i>
Corinna— <i>kl-r-n</i>	Hope— <i>p^a</i>	Mehetabel— <i>m-hl-bl</i>
Cornelia— <i>kr^l-nl-ye</i>	Hortensia— <i>chd-art-n-ish</i>	Mehitable— <i>m^l-hl-bl</i>
Cynthia— <i>is-n^l-th-yu</i>	Hulda— <i>pd-l-d</i>	Melissa— <i>m^l-l-s</i>
Deborah— <i>d-b-r</i>	Ida— <i>pd-rd-d^l</i>	Mercy— <i>mr-s</i>
Delia— <i>d-l-l-ye</i>	Inez— <i>pd-rd-n^l-is</i>	Mildred— <i>m^l-l-drt</i>
Diana— <i>d^a-n</i>	Ionia— <i>pd-rd-n-ye</i>	Millicent— <i>m^l-el-is-nt</i>
Diantha— <i>d^a-n-th</i>	Irene— <i>pd-rd-arn^l</i>	Minerva— <i>m-nr-v</i>
Dinah— <i>d-l-n</i>	Isabel— <i>z-l-b-l</i>	Miranda— <i>m^a-r-n-d</i>
Dora— <i>d-r</i>	Isabella— <i>z-l-b-l (ah)</i>	Miriam— <i>mr^l-m</i>
Dorcas— <i>d-l-r-k-is</i>	Jamesina— <i>j^l-m-is-n</i>	Myra— <i>m^l-r</i>
Dorinda— <i>d-l-rn-d</i>	Jane— <i>jn</i>	Nancy— <i>n^a-s</i>
Dorothea— <i>d-l-r-th-yu</i>	Janet— <i>j-nt</i>	Nellie— <i>n-l</i>
Dorothy— <i>d-l-r-th</i>	Jaqueline— <i>j^a-k-waln</i>	Nora[h]— <i>n-r</i>
Drusilla— <i>dr-l-is-l</i>	Jean[ne]— <i>jn^l</i>	Octavia— <i>kt-v-ye</i>
Edith— <i>d-l-th</i>	Jeannette— <i>j-nt</i>	Olive— <i>el-l-v</i>
Edna— <i>d-n</i>	Jemima— <i>j^l-m-m</i>	Olivia— <i>el^l-v-yu</i>
Eleanor— <i>el-nr</i>	Jerusha— <i>j^a-r-ish</i>	Olympia— <i>el^l-mp-yu</i>
Elinor— <i>el-nr</i>	Jessie— <i>j-s</i>	Ophelia— <i>f^l-l-ye</i>
	Joan— <i>j^a-n</i>	Patience— <i>psh-n-is</i>

Paula—*p-l*
 Paulina—*p-l-n*
 Pauline—*p-l-n*
 Penelope—*p-nl-p*
 Persis—*p-r-ses*
 Phebe—*p-b*
 Philippa—*p-l-p(ah)*
 Phil[y]lis—*p-l-lis*
 Phoebe—*p-b*
 Polly—*p-l*
 Priscilla—*p-r-l-is-l*
 Prudence—*p-r-dns*
 Rachel—*r-ch-l*
 Rebecca—*r-b-k*
 Rebekah—*r-b-k*
 Rhoda—*r-d*
 Rosa—*r-z*
 Rosabel[la]—*r-is-b-l*
 Rozalia—*r-is-l*
 Rosalie—*r-is-l*
 Rosalind—*r-l-is-lnt*
 Rosamond—*ar-l-is-mnt*
 Roxana—*r-l-k-is-n*
 Ruth—*r-th*
 Sabina—*is-bl-n*
 Sabrina—*sbr-l-n*
 Salome—*is-el-m*
 Salva—*is-el-v*
 Sara[h]—*is-ar*
 Selina—*is-el-l-n*
 Serena—*is-ar-l-n*
 Sibyl—*is-bl*
 Sibylla—*is-bl-l*
 Sophia—*is-f*
 Sophronia—*is-f-r-n*
 Stella—*ste-l*
 Stephana—*ste-f-n*
 Susan—*ses-n*
 Susanna[h]—*ses-n*
 Sylvia—*is-el-l-v-yu*
 Tabitha—*th-b-th*
 Temperance—*t-mtrn-is*
 Theodora—*th-l-d-r*
 Theodosia—*th-l-ish*
 Theresa—*th-r-s*
 Thomasa—*th-m-s*
 Thomasine—*th-m-is-n*
 Tryphena—*tr-f-l-n*
 Tryphosa—*tr-f-s*
 Ulicia—*el-r-k*
 Urania—*yu-r-n-ye*
 Ursula—*ar-s-is-l*
 Valeria—*v-l-r*
 Victoria—*v-k-l-r*
 Vida—*v-l-d*
 Viola—*v-l-l*
 Virginia—*v-l-r-j-n*
 Vivian—*v-l-vn*
 Wilhelmina—*wal-l-m-n*
 Winifred—*wen-l-frl*
 Zenobia—*z-n-b-yu*
 Zoe—*z(a)*

States, etc.

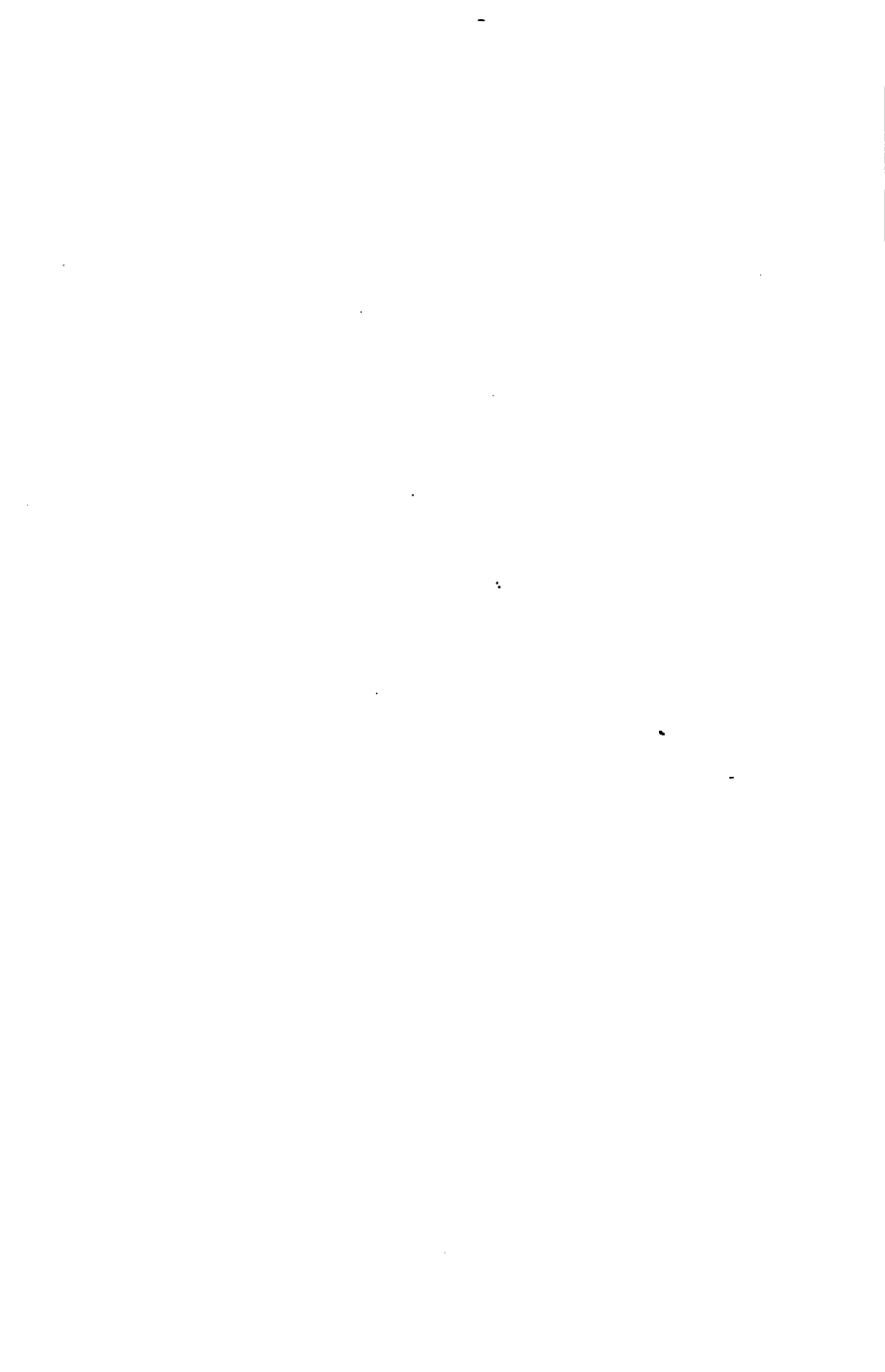
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 Alaska—*el-is-k*
 Arizona—*ar-is-n*
 Arkansas—*ar-kn-s*
 California—*kl-f-r*
 Colorado—*kl-r-d*
 Connecticut—*fm-kt*
 Delaware—*dl-uwr*
 District of Columbia—*d-l-ster-kt-kl-m-p*
 Florida—*fl-r-d*
 Georgia—*jr-l-j*
 Idaho—*d-l-h*
 Illinois—*el-l-n*
 Indiana—*nd-l-n*
 Indian Territory—*nd-l-n-l-r*
 Iowa—*pd-rd-w*
 Kansas—*kn-ses*
 Kentucky—*kn-t-k*
 Louisiana—*l-l-z-n*
 Maryland—*mr-lnt*
 Massachusetts—*m-is-ch-is**
 Michigan—*ml-ish**
 Minnesota—*ml-n-is-l*
 Mississippi—*ml-ses-p*
 Missouri—*m-s-is-r*
 Montana—*mn-l-n*
 Nebraska—*n-b-r-is-k*
 Nevada—*n-v-d*
 New Hampshire—*n-chd-m-ishr*
 New Jersey—*n-chd-jr**
 New Mexico—*n-chd-m-is-k*
 New York—*n-j**
 North Carolina—*nr-l-th-kr-l-n*
 North Dakota—*nr-l-th-d-k-l*
 Ohio—*h-l*
 Oklahoma—*kl-chd-m*
 Oregon—*ar-l-gn*
 Pennsylvania—*p-is-l-v**
 Rhode Island—*r-d-lnt*
 South Carolina—*is-th-krl-n*
 South Dakota—*is-th-d-k-l*
 Tennessee—*tn-s*
 Texas—*t-k-ses*
 Vermont—*vr-l-mnt*
 Virginia—*v-l-j**
 Washington—*ish-l-ng-lnt*
 West Virginia—*w-is-v-j*
 Wisconsin—*w-l-is-is-b-n*
 Wyoming—*w-l-m-ng*
 Maine—*mn*

Titles.

Adjutant—*j-lnt*
 Adjutant General—*j-lnt-jn**
 Admiral—*d-mrl*
 Advocate—*df-k-l*

Aid-de-camp—*d-k-mp(d-k)*
 Alderman—*el-tr-l-mn*
 Ambassador—*mp-is-dr*
 Archbishop—*ar-ch-b-sh-p(ar-b)*
 Archchancellor—*ar-ch-ch-n-is-el-ar(ar-b-ch)*
 Archdeacon—*ar-ch-d-ken(ar-l-d)*
 Archduke—*ar-ch-d-k(ar-d)*
 Attorney—*tr-n*
 Attorney General—*tr-n-jn*
 Bachelor—*ba-chlr*
 Baron—*ba-rn*
 Baronet—*ba-r-nt*
 Bishop—*bl-sh-p*
 Brigadier—*br-l-gtr*
 Brigadier General—*br-l-gtr-jn**
 Brother—*br**
 Captain—*k-(p)tn*
 Cardinal—*kr-l-nl*
 Chaplain—*ch-b-l-n*
 Chancellor—*ch-n-is-el-ar*
 Chief Justice—*chf-j-sle-s*
 Colonel—*kr-nl*
 Commander—*nr-n*
 Commissioner—*ish-l-nr*
 Commodore—*dr-l*
 Constable—*is-fm-bl*
 Consul—*kr-is-l*
 Counsel—*kr-is-l*
 Count—*kn*
 Daughter—*dl-ar*
 Deacon—*d-l-ken*
 Dean—*dn*
 Delegate—*dl-gt*
 Deputy—*d-p-l*
 Doctor—*dr-l*
 Dowager—*d-a-jr*
 Duchess—*d-ch-is*
 Duke—*d-k*
 Earl—*ar-l*
 Editor—*dl-ar*
 Emperor—*mtr-ar*
 Empress—*m-pr-is*
 Esquire—*s-l-k-wer*
 Excellency—*k-is-l-n-s*
 Executor—*k-is-kr*
 Executrix—*k-is-k-tr-k-is*
 Fellow—*fl*
 General—*gn**
 Gentleman—*gn**
 Governor—*g-f-r**
 Grand Duchess—*grnt-d-ch-is*
 Grand Duke—*grnt-d-k*
 Grand Master—*grnt-m-str*
 Highness—*pd-rd-n-l-is*
 Honorable—*nr-l-bl*
 Imperial—*mtr-el*
 Inspector—*n-is-p-kr*
 Journeyman—*jr-n-mn*
 Judge—*j-j*

Junior— <i>j^lnr</i>	Miss— <i>m^lis</i>	Secretary— <i>skrt*</i>
Justice— <i>j^lst^s</i>	Misses— <i>m^lses</i>	Senator— <i>is^lnt^r</i>
Justice of the Peace— <i>j^lst^s p^lis*</i>	Mister (Mr.)— <i>mr^l*</i>	Senior— <i>is^lnr^l</i>
King— <i>k^lng</i>	Mistress (Mrs.)— <i>mr^lis*</i>	Senor— <i>is^lnr^l</i>
Knight— <i>nl^l</i>	Monsieur— <i>m^ls</i>	Senora— <i>is^lnr^l</i>
Lady— <i>l^ld</i>	Monsieur— <i>m^lng^lis^ln^lar</i>	Senorita— <i>is^lnr^lt</i>
Ladyship— <i>l^ld^lish^l</i>	Monsignor— <i>m^ln^lis^ln^lar</i>	Sergeant— <i>is^lar^ljnt</i>
Librarian— <i>l^lbr^lrn</i>	Monsignore— <i>m^ln^lis^ln^lr</i>	Signor— <i>is^lnr^lar</i>
Licentiate— <i>l^lis^ln^lish^l</i>	Policeman— <i>p^ll^lis^lmn</i>	Signora— <i>is^lnr</i>
Lieutenant— <i>l^lant</i>	Postmaster— <i>p^lis^lm^lster</i>	Signorina— <i>is^lnr^ln</i>
Lord— <i>ard^l*</i>	President— <i>pr^lis^ldnt</i>	Sir— <i>is^lar</i>
Lordship— <i>ard^lish^l*</i>	Proctor— <i>pr^lktr</i>	Solicitor— <i>is^ll^lster</i>
Madam— <i>md^lm</i>	Professor— <i>pr^lf^l*</i>	Superintendent— <i>sp^lrint*</i>
Mademoiselle— <i>m^lm^lis^ll</i>	Quartermaster— <i>k^lw^lertr^l m^lster</i>	Surgeon— <i>is^lr^lv^lar</i>
Major— <i>m^ljr</i>	Queen— <i>k^lw^ln</i>	Translator— <i>tr^lis^lltr</i>
Marchioness— <i>mr^lshn^ls</i>	Rector— <i>r^lktr</i>	Treasurer— <i>tr^lzhr^lar</i>
Marquis— <i>mr^lk^lis</i>	Regent— <i>r^ljnt</i>	Trustee— <i>tr^lis^l</i>
Master— <i>m^lster</i>	Registrar— <i>r^lj^lis^ltr^lar</i>	Vicar— <i>v^lkr</i>
Member— <i>br*</i>	Reporter— <i>r^lp^lartr</i>	Vice President— <i>v^lis^ldnt*</i>
Midshipman— <i>md^lsh^lp^lmn</i>	Representative— <i>r^lptv*</i>	Viscount— <i>v^lkn^lt (v^lkn^ll^l)</i>
Minister— <i>m^ln^lster</i>	Reverend— <i>r^lfrnt</i>	Warden— <i>w^ler^ldn</i>



Part Three.

Appendix.

Key to Our Shorthand Story.

Points to the Student.

Advertisements.

Index.



Key to
Our Shorthand Story.

Key to Our Shorthand Story.

CHAPTER I.

One day, in mid-summer, a youth, by the name of Thomas Smith, walked along the sidewalk of a thoroughfare of the City of Chicago. He was tall and slim, with light hair and hazel eyes. He was deep in thought and hardly knew he was among a busy mass of beings whose sole object seemed to be to reach some special spot with the least possible loss of time. Hence, he was slightly startled when he received a heavy slap on the back and heard the words, "Hello, Tom!" shouted in his ear. He abruptly halted and met the gaze of James Peck, whose happy smile soon jogged his memory, and he said, with much force: "Why, Jim! How are you? I am happy to see you!"

CHAPTER II.

"And quite happy am I to see you," asserted James; "but you walked so rapidly and seemed so absorbed that, for a time, I thought I should not catch you; but I did, and here we are. How does the world use you?"

"Not quite as handsomely as I might wish, that is certain," Tom stated, with some emphasis and a slight bitterness in his voice.

"Out with it, old boy," insisted James, with earnest solicitude. "I may be of service to you."

Tom was slow to answer, and James surmised what caused him to hesitate, and said: "Are you out of money?"

"Well, yes, I may say that I am, for I have but a dollar or so in my pocket," Tom made answer, with evident reticence.

"And you never hunted me up," asked James.

"No; but I intended to do so to-day."

They now passed on and rehearsed the memory of the days they were together at the little country academy, and thought of various schemes as to Tom's future. They, at last, decided he should study the art which now puzzles you, and took steps to locate a good institute where it was taught.

CHAPTER III.

Tom was registered at one of the imposing institutes of the city. He was exceedingly studious and seemed not to become fatigued in the study. James assisted him at night by hearing him recite his lessons and showing him how the hard words were written. He also read to him the Reading and Writing Exercises, and under his guidance, Tom made amazingly rapid improvement.

Omitting the weeks consumed in continuous study, we will take up Tom's life with his first week in the office of the Wisconsin Improvement Company.

CHAPTER IV.

One of the most important of the events of the next few days in Tom's career was the installing of a young lady stenographer to assist him. She was of medium height, with wavy hair and bewitchingly smiling eyes. Her voice was sweet and low and the whiteness of her regular teeth heightened the rich pink of her lips.

Tom was ambitious and his entire force was given to the mastery of his art. No other study had so entirely commanded his undivided thought. Beside his daily use of it in the office, he was continually making these queer little signs after office hours until midnight.

And, yet, he was shocked one day when a note was received saying that Miss Harding had wrenched her foot and would be kept in the house several days. He now became aware of the fact that he had missed the sound of the other typewriter all day.

CHAPTER V.

And, now, as Tom unconsciously turned to speak to her and gazed on the vacant seat at her desk—that constant reminder of her absence—his keen disappointment sent a momentary but cutting pain down into his heart. No rainbow then hung against the misty somber-hued masses suspended in his mental sky. His heart yearned to know how serious was her illness, and whether some kind and gentle one ministered unto her. These thoughts, and many kindred ones, were running riot in his mind, when the man in charge of the office came to him and asked him to take Miss Harding's salary to her residence sometime in the afternoon and to ascertain if anything might be done to assist her in regaining her health.

CHAPTER VI.

He alighted at the avenue upon which she lived, and, as he walked rapidly along, his imagination began to deal with her abode, and it combined all the features which finished and intelligent workmen would think indispensable to the happiness of the inhabitant of it. The evidences of modern learning in architecture abounded. Beginning with the foundation and rising, story on story, it stood, in his mind's eye, all lovely and serene. His surroundings at that moment upon that avenue certainly had nothing in common with his superb edifice of stone, for the houses, generally speaking, evidenced no large financial outlay, being but tenements and cottages. Yet, unquestionably, the coziness within many of them showed the intelligence of those who inhabited them, the loved and loving ones, who aided the father, by economy in raiment and adornment.

CHAPTER VII.

He arrived before a large, square tenement that towered above him and whose exterior roughness evidenced the poverty of its inhabitants. He advanced to the door, at one side of which an assortment of bell-knobs, some white, some red, some spotted, hung, a red one alone maintaining its dignity, the others being detained by varying lengths of rusty wire. A well-worn piece of badly stained matting paved the hall.

"It cannot be," he thought, "that she resides here. But, with all its defects, a dignified air surrounds the edifice."

CHAPTER VIII.

After a moment, spent in meditation, he decided that she must live in the lower portion, and selected the bottom knob upon the right-hand side. He made a succession of attempts to pull it in the usual fashion, but without result. His patience became exhausted, and he put his whole force into the action, and at once found himself lying his entire length upon the sidewalk while the knob chattered saucily as it sped away along the avenue. He was exceedingly active in regaining an upright position, and immediately heard the voice of a middle-aged woman standing in the door, who inquired:

"Vat you vants?"

Tom's confusion rapidly vanished, and he asked if "Miss Harding" was in.

CHAPTER IX.

"Vas she be a yoong ladies?" she asked, pleasantly.

"Yes," he replied, quickly.

"She don't vas been here sometime already, eh?"

Tom was non-plussed; for he was not aware how long she had been at this place.

"Mebby she vas here anyhow already," said she, meditatively.

"I think this is the right place," he answered, as he stepped into the hall and glanced up the stairs.

"Who vas her name?" the woman inquired.

He told her that it was "Miss Harding."

"Vell. You can go oop unt see." And she called, in a loud tone: "Hans!"

CHAPTER X.

Soon a pudgy little urchin came galloping along the hall.

"Hans," said she, "you show dis gentlemans to dot yoong voomans vat hurted her foot."

Tom was now certain he was right and followed the child up two long flights of stairs. When they were climbing the last one, Tom, on looking out of a window at the end of the hall, beheld a beautiful view of the lake, which was at that moment flecked with "White Wings" and as placid as a mirror, reflecting flocks of gulls diligently seeking an evening meal.

CHAPTER XI.

At last, they reached the top flat, and Tom's little guide rapped, with his dimpled hand, upon a door. A voice within the room said:

"Come in, Hans."

Young America turned to Tom and said:

"Oo ope it; I tant." He complied with the request and stepped back as the door swung open.

Hans went inside and cried out:

"Man out ere wants oo."

"Please tell him to step in."

Hans took Tom by the hand, led him to the door and ceremoniously pushed him into the room.

CHAPTER XII.

Miss Harding was seated in an arm-chair by a window that overlooked the lake and, as she met Tom's gaze, she blushed deeply. They were both quite confused and neither spoke for a moment, when she said:

"This is a very pleasant surprise, I am sure, Mr. Smith."

The ice, once broken, was not permitted to re-form over the fracture.

They talked of her accident; of how he had managed to get along without her aid, and of various and numerous other things. During the conversation, he learned, by artful questions, that no doctor had been called, because she could not afford it, as she smilingly remarked.

CHAPTER XIII.

This was their first real conversation, as no opportunity to discuss anything but matters of business had ever been presented at the office. She told him that, when she was but a girl, her father and mother had died, leaving her sister and herself to fight the world alone. She told him how a trusted agent of their father had so managed his estate as to leave nothing for them; that, when they reached Chicago in search of employment, there was very little money in either of their purses. She rehearsed her experiences in obtaining work and frankly told him that they were entirely without means when she got this position.

CHAPTER XIV.

Tom learned, also, that her sister was unable to contribute to their maintenance, for a sad accident, some years ago, had made it impossible for her to do any work; that she was still confined to her bed.

It is possible that the sympathy which her recital engendered was not necessary to bring the minds of these young people into a closer harmony; yet, it served to strengthen the sentiment which was becoming very precious to them.

At length, Tom arose and said:

"If you will pardon my absence for a short time, I will procure the attendance of a physician."

And he was gone before she could object.

CHAPTER XV.

When Tom left the house, he went to a drug store, at the corner of Indiana Street and Center Avenue, where he obtained the address of a physician whose office was near by and with whom he returned to the house. As he was about to present the doctor, he was surprised to hear Miss Harding cry out, in joyful tones: "Is not this Henry Hunter?"

"And this is little Belle Harding, as I live," replied the physician, as he took her outstretched hands in his. "Ah, this is a happy day—a gloriously happy day," he added, glancing about the room.

CHAPTER XVI.

Some movement in the adjoining room caught their attention and Belle said, softly: "Go in there, Henry." He obeyed the command, with agitation.

Tom was still standing where he had stopped. "What does it all mean?" he now asked, coming forward.

"Oh, it is so jolly," whispered Belle. "He came West such a long, long time ago—just before Sister was hurt—and she did not know where he had gone and he did not know where she had gone. Oh, it does make me so happy! I think it was the hand of Providence that guided you."

CHAPTER XVII.

"If it has made you happy, I am content," said he.

A peal of laughter, rippling through the half-drawn curtains which but partially obscured the entrance to the other room, served to turn their attention in that direction, and, perhaps, prevented him from observing the roses which at that moment were blooming so gloriously in her cheeks.

"My dear sister will soon be well, I know," she said, evidently thinking it best to change the subject.

"I am sure they are enjoying their reunion," said he; "but I wonder whether they are forgetting you."

"Perhaps they are through with their explanations now," she suggested, as she arose.

CHAPTER XVIII.

She had not taken more than a single step, when the pain in her ankle became greater than she could bear, and she would have fallen had not the strong and willing arms of Tom encircled and sustained her. He called to the doctor and tenderly replaced her in the chair. The doctor now assumed his office of physician to the Misses Harding, and, under his care, they rapidly improved. He said they would not be kept in the house longer than a few days, and they were not. Whether or not their recovery was due to his treatment rather than to his loving presence, we will not say. And we may not say whether he called upon them oftener than upon any other one of his patients.

CHAPTER XIX.

Some weeks later, while Tom was passing a very pleasant evening with the Misses Harding, he said :

"Is there not some way to increase our shorthand speed?"

"Perhaps," said the elder, "if I cannot assist on the principles of the Art, I can read to you."

"You have suggested just the thing," cried Tom. "What we need is some one to read to us."

"I thought that was what you were thinking of," she smilingly said.

"What would you suggest?" he asked of the younger.

"We were speaking of it this morning," she replied, "and we thought you would not be displeased with the idea."

"You don't know how pleased I am," said he. "I can get all the matter we wish from the office. When shall we begin?"

"Right away, if you wish," said Belle.

CHAPTER XX.

At least three evenings out of each week were given to increasing their speed. Each of them was thoroughly in earnest and never became listless; for they felt that each moment was of great value. If a question arose, as to an outline or phrase, it was noted, to be taken up for discussion during the last half hour of each meeting.

At first, Anna read for five minutes; then they read back from their notes. When either made the slightest error, hesitated or repeated a word, she called out "Next!" and the other corrected the error, read the word upon which the hesitation occurred or began with the word following the one that was repeated and read until stopped by "Next!"

CHAPTER XXI.

At one of their sessions, within three or four days, the position of the hand was being considered, and Tom said :

"He [the author of the text-book they had taken as their guide] says the point of the elbow should rest upon the table and that there should be no contact of the arm with the table between the point of the elbow and the third and fourth fingers."

"Don't you think that is right?" asked Belle.

"You have proved that it is, I should think," he replied; "for you can write faster than I can and your hand movement is exactly as he says it should be."

"You do not know how long it took me to acquire the movement," said she. "Have you ever tried the roll of paper he recommends to raise the wrist to a level with the knuckles?"

"I have not," Tom answered.

CHAPTER XXII.

She produced a roll of paper which she laid upon the table, saying: "Will you try it?"

Tom put the roll under his wrist and endeavored to write, but made hard work of it at first. He persisted, and was soon writing easily.

"At our next meeting, we will try the dictionary as suggested by him in some of his 'Points to the Student,'" said she.

"Let us try it now," cried Tom.

"I really believe you have not read what is contained in his suggestions at all. There are many things there which are of great benefit to all of us," she suggested.

"Let us read them now," he said.

"All right," she replied; "and we will first read what he says about the movement of the hand, as contained in ¶I."

CHAPTER XXIII.

Tom had much to stimulate him. On the one hand was the rapid progress of his co-worker, and on the other hand was his ambition. He proceeded, step by step, in acquiring an easy movement of the hand. When that was once mastered, they set forth on the quest for speed, unhampered by physical difficulties.

Then came the problem of educating the mind and hand to work harmoniously under pressure.

"It does seem," said Belle, "that I go all to pieces when Anna reads faster than I can write."

"That is just my case," said Tom. "My hand gets the blind staggers or something and I cannot get the pencil down to the paper and my brain is in a whirl."

CHAPTER XXIV.

"The difficulty is," said Anna, "that you are too anxious and you handicap the mind by increasing the tension upon it. Now, let us see what a little special practice will do for you. I will read a sentence very rapidly and you are not to commence to write until I have finished. Then I will read another sentence in the same way, keeping a few words only ahead of you."

They practiced thus during the remainder of the evening and observed that their nervousness was diminishing.

Anna then gradually increased the strain upon their memory, by increasing the number of words she kept in advance of them, until she reached the proper limit.

CHAPTER XXV.

Within a day or two, Tom began to reap the benefit of his training of the hand, though he did not reap the full reward for a week or so.

Another problem now presented itself. In their race for speed, their notes had become ragged and scrawly.

Anna had been studying the text-book, and called a halt on speeding for a week.

"Not for a whole week, Anna, dear," said Belle, beseechingly.

"Yes, Miss, a whole week," said Anna, smilingly but firmly.

"Your notes look very little like those I see in the book."

"We never can make them look like those."

"Perhaps, not; but you can do better than you are doing."

CHAPTER XXVI.

Anna now read at a rate of speed below their ability, and though the week seemed long, when it was ended they were delighted; for they were surprised to learn, by actual test, that they could now make splendid notes just as rapidly as they could make bad ones when she called the halt. And they now began to have pride in the symmetry of their notes. That this pride should not result in retarding their speed, Anna resumed the plan they had first worked upon.

One other difficulty had to be mastered, and that was the habit of breaking their pencil points, which was occasioned by holding the pencil at too low an angle. They overcame this within a few days.

CHAPTER XXVII.

We find our young friends now sitting side by side in court "taking notes." We will not dwell upon the eagerness with which they met that night to read over their notes. They were so flustered they made bad work of it at first, and Anna compelled them to turn back a number of times. At last, they got the swing.

"Why, Tom," (she frequently so addressed him then,) cried Belle, after she had read for so long a stretch it seemed she must stop to catch her breath, and so had he, "my notes are just like print!"

"And so are mine," he replied, with deepest satisfaction.

And they were very happy—they had reached the goal.

CHAPTER XXVIII.

And now our little story must end.

Perhaps, you would like to know more about Belle and Tom and Anna and Henry? They now live out in the suburbs, in houses side by side; for Belle became "Mrs. Smith" and Anna became "Mrs. Hunter," and they are very, very happy.

But Shorthand is still precious to them, and the boys and girls, growing up around their firesides, will be devotees of the art. Both the Doctor and Anna have mastered it, and, if you should call upon them of an evening, you would, probably, find them busy with its mysteries.

Points to the Student.

Points to the Student.

1. Be content to labor now, that your future may have less of labor in it. Your shorthand career will be profitable and unlaborious just in proportion to the expense and labor you put upon it now. Those who do not plant may not harvest. Those who plant well will have the best harvest. It is only by the investment of capital that one may live by the interest therefrom. Your present capital is labor. If you bestow it properly, earnestly and conscientiously, the interest upon the investment of it will make your life pleasant and profitable. If you labor carelessly, indolently and without purpose, you have made no investment; you have simply been a spendthrift of your time. The farmer who owns his land will reap a greater profit and live a much more enjoyable life than the farmer who rents. You have before you a land of education. Will you buy it by hard and earnest labor or will you rent it?

2. To a well educated man, the ordinary problems of life are easy of comprehension and their elucidation requires little effort upon his part. The well educated shorthand writer is not troubled by the intricacies of his art; for they are no longer intricacies to him. Thus his labor is lightened and his tasks are not burdensome. He has not only stored his mind with all valuable knowledge in the principles of the art, but has educated his hand and brain to a high degree of quickness and accuracy. He is a student of history, science and literature, that his labor may be lighter; for, if he be familiar with the subject of a discourse of which he is making a report, his labor will be light in comparison with the labor of one who is unfamiliar with it.

3. Therefore, be a reader, and read good books. Devote at least one hour every day to reading. Never go to sleep no wiser than when you awoke. Buy books, if possible, as you read them. Have some one read to you a chapter at a time, which you should read back from your notes before taking another. You will thus go through the book twice, and should understand it fairly well. It is sometimes good practice to read a light book in alternation with a weightier one. A scientific work and a novel are good companions; read one awhile and then the other.

4. The following is a carefully selected list of good books, which should be written and read in the manner outlined in the above paragraph:

I. Narrative and Philosophical.

A Manual of Ancient History,	G. Rawlinson.
History of Greece, (Amer. Ed.)	W. Smith.
History of Rome,	R. Leighton.
Mediaeval History,	P. V. N. Myers.
The Roman and the Teuton,	C. Kingsley.
The Crusades,	G. Cox.
History of the Reformation,	G. Fisher.
A Short History of the English People,	J. Green.
Student's History of England,	S. R. Gardiner.
French Revolution,	B. M. Gardiner.
History of the French Revolution,	T. Carlyle.
History of Our Own Times,	J. McCarthy.
Universal History, Outlines,	G. Fisher.
Epochs of American History, 3 vols.	A. Hart, et al.
History of American Politics,	A. Johnston.

II. Biographies.

Lives of Illustrious Men,	Plutarch.
Alfred the Great,	R. Pauli.
Life of Mahomet,	W. Muir.
Life of Jesus,	S. Andrews.
Washington, (Fiske's abridgement.)	W. Irving.
Calhoun, (Amer. Statesmen Series.)	H. von Holst.
Webster,	H. Lodge.
Lincoln,	C. Schurz.

III. Constitutional.

Ancient Law, its Connection with the	
Early History of Society, and its Rela-	
tion to Modern Ideas,	H. Maine.
History of Civilization,	F. Guizot.
Growth of the English Constitution,	E. Freeman.
The American Commonwealth,	J. Bryce.
The State,	W. Wilson.

IV. Illustrative.

Iliad and Odyssey,	Homer.
Jason,	W. Morris.
Pericles and Aspasia,	W. Landor.
Cæsar,	W. Shakespeare.

Richard II,	W. Shakespeare.
Richard III,	
Henry IV,	
Henry V,	
Henry VI,	
The Last Days of Pompeii,	Bulwer-Lytton.
Harold, the Last of the Saxon Kings,	
Ben Hur,	L. Wallace.
Hypatia,	C. Kingsley.
Westward Ho,	
Quentin Durward,	W. Scott.
The Cloister and the Hearth,	C. Reade.
Romola,	G. Eliot.
Wallenstein,	W. Schiller.
Lorna Doone,	W. Blackmore.
Ninety-three,	V. Hugo.
Les Misérables,	
A Tale of Two Cities,	C. Dickens.
The Fair God,	L. Wallace.
The Courtship of Miles Standish,	H. Longfellow.
Hiawatha,	
Evangeline,	
The Scarlet Letter,	N. Hawthorne.
Leather Stocking Tales,	J. Cooper.
Uncle Tom's Cabin,	H. B. Stowe.
The Silent South,	G. Cable.
Napoleon,	R. S. Dement.

V. Atlases.

Ancient History, Kiepert; Leach, Sewell & Sanborn, Publishers.
 Historical Geography of Europe, Freeman; Longmans, Green & Co.
 Epoch Maps, American History, Hart; Longmans, Green & Co.

5. You may have a natural repugnance to reading; but this can be overcome by making the readings short at first and lengthening them as the interest increases. Do not hesitate to read a paragraph or a sentence over and over until you thoroughly understand it. It will not do you much good to read a book carelessly. If, at first, you are compelled to read a chapter over and over, you will be all the better for it; for you are laying a good foundation for understanding the books which follow. If you do not understand the first books, you may not comprehend the later ones. You are not to read these books simply for a recreation, but are to study them as a part of a preparation for your profession.

6. Very few people have a naturally easy movement of the hand in writing and, especially, in writing shorthand; for, in this Art, the

fingers are compelled to move with great rapidity and accuracy. It is essential, then, that the fingers move swiftly and easily. A light body may be stopped in its course much more readily and accurately than a heavy body. Therefore, as little weight should be attached to the hand as is possible. What is termed the muscular movement in longhand writing necessitates the carrying of the weight of the entire fore-arm while writing. This handicaps the writer to the extent of the difference between the weight of the entire fore-arm and the weight of the hand alone. The fingers and hand may be moved a short distance more rapidly and stopped more accurately than can the entire fore-arm.

7. If the point of the elbow be placed upon the table in such position that it may not have any forward or backward movement and the third and fourth fingers rest upon the table, there being no contact of the arm with the table between those fingers and the point of the elbow, the proper position of the hand for writing shorthand will be nearly attained. In addition to this, and to accomplish this, the wrist should be raised to about a level with the knuckles. The hand should not be permitted to tip to one side, but should be held in such position that a silver dollar may remain on the back of it while writing. The pen or pencil should be held between the thumb and first and second fingers in such position that the second finger will be slightly under it, the first finger above and the thumb to the left and slightly under it. The fingers should be sufficiently curved that they will rest upon the pen or pencil not to exceed one-half inch beyond the point of the thumb. The pen or pencil should rest against or a little beyond the knuckle of the first finger. The point of the pen or pencil should project beyond the fingers only far enough to keep the fingers from touching the paper.

8. To acquire rigidity of the point of the elbow, an obstacle of sufficient weight to prevent the motion of the arm from moving it should be placed behind it. For awhile, this obstruction will interfere materially with the proper execution of the characters. But you should persevere. A large dictionary will serve very well.

9. To acquire the habit of keeping the wrist about on the same elevation with the knuckles, a roll of soft and springy paper should be made of sufficient size to raise the wrist to the required height and long enough so that the entire side motion of the hand will not per-

mit the wrist to leave it. The practice with this roll will, at first, be troublesome. But, again, I say, persevere.

10. You should sit close to the table, with both elbows resting upon it. Hold the paper firmly with the fingers of the left hand that the paper may be flat.

11. If you use end-opening books, you should slip the paper up, by the use of the thumb, as each line is written; and, when enough lines are written to permit it, the little finger of the left hand should be inserted between the sheet upon which you are writing and the one immediately below. This will enable you to move the paper up accurately and steadily; so that, when the last line is written, the sheet may be quickly turned out of the way and the first line upon the following page will be at the proper position. When this manipulation is mastered, the elbow will never need change its position. End-opening books are preferable to side-opening ones; for the latter necessitate the "jumping" of the hand from the bottom of one page to the top of the next and the raising of the hand high enough to permit the turning of the sheet—both of which movements lose time and interfere with accuracy.

12. With the wrist raised in the position indicated and with the obstruction back of the elbow, practice the following movements:

(a) Make characters for *em* of the ordinary length in succession across the page. Double the length of character, and repeat across the page. Triple the length, and repeat across the page. Quadruple the length, and repeat across the page. Make the character the length of one-half the width of the page. Make it the length of the width of the page. Repeat each until made accurately and rapidly.

(b) Perform the same movements with *en*.

(c) Perform the same movements with *gay*.

(d) Make *ef* of the ordinary length on the line, and repeat across the page. Double its length, making the line of writing divide it in half. Make it extend from the line above to the line below the line of writing. Make it extend from the second line above to the second line below the line of writing.

(e) Perform the same movements with *ar*.

(f) Perform the same movements with *ray*.

(g) Perform the same movements with *ih*.

(h) Perform the same movements with *es*.

(i) Perform the same movements with *ar-lay*^l, being careful that the point of crossing is in the center of each character.

(j) Perform the same movements with *em-es*^l.

(k) Perform the same movements with *en-ith*^l.

(l) Perform the same movements with *pee-chay*^l.

(m) Perform the same movements with *kay-tee*^l.

- (n) Join *em* to *en*, and make the two extend across the page at one movement.
- (o) Perform the same movements with *en* and *em*.
- (p) Commence at the third line above the line of writing and make *ilh* the length of the distance to the line of writing; join *es* at the line of writing, and make it the length of the distance to the third line below the line of writing, and repeat across the page.
- (q) Perform the same movements with *ar* and *ef*.
- (r) Perform the same movements with *ef* and *ar*.
- (s) Perform the same movements with *ish* and *el*.
- (t) Commence at third line below line of writing and perform the same movements with *lay* and *shay*.
- (u) The same with *shay* and *lay*.

The student can add various other exercises similar to those suggested, such as writing: *l-sh-l-sh-l-sh-l-sh*, *m-n-m-n-m-n-m-n-m-n*, *n-m-n-m-n-m-n-m-n-m*, etc.

13. The question of the size of notes is one which should receive your attention. It is very dangerous to your ultimate success to make large notes while acquiring the principles of the Art. For, if your notes be large at a low rate of speed, they will become monstrous and unwieldy at a very slight increase of speed, and your manual ability will thus be seriously handicapped in striving for high speed. But it is equally dangerous to make notes with too much precision; for you will thus lose quickness in execution which is so necessary to rapid writing. There is a middle course. You should write each new exercise, with great precision, and, therefore, very slowly, at least ten times. It should then be read to you very slowly at first, gradually increasing the speed each time it is read, until you are forced to make bad notes to maintain the speed.

In this manner, the hand is educated to fast and slow work as the principles are acquired. This is preferable to leaving the acquisition of speed to a time when the hand has formed a sluggish habit.

14. While practicing for speed, the pencil is the better instrument, *if it is sharp*. *A dull pencil retards speed*. To train the hand for accurate work, the pen is preferable, if it be of the proper kind. The nibs should not be perfectly smooth, but should be just rough enough to have a slight clinging tendency. This avoids "tails" to the characters. When a reporting speed is reached, a suitable pen is preferable, as the use of it avoids the sharpening of points and the notes are less trying on the eyes in transcribing. But the student, as well as the reporter, should accustom himself to the use of either. A pen is not recommended while you are mastering the Art, for its use will tend to a sluggish or too precise habit of making notes, and thus retard the speed which should grow with each lesson.

15. There is a striking individuality in shorthand notes, especially in those made under pressure. A careful analysis and a thorough understanding of these peculiarities lead to great facility in reading "bad" notes. You should, therefore, observe the effect speeding has upon your notes. For instance, you may find that the radius of your curves is either increased, that is, the character made straighter, or decreased, that is, the curvature is greater. As a rule, the radius is increased. Sometimes a vertical or horizontal curve will be a straight line or may even become the opposite curve. You may also find that the vertical or horizontal straight strokes become curved in one direction or the other. By close observation, you will soon detect a symmetry in this variation which will guide you in deciphering notes made under high pressure. The double-length straight strokes will always be more or less curved; a *p* or *b* will, probably, be curved downward; a *ch* or *j* may be curved either upward or downward.

16. The circles or loops will have peculiarities which will distinguish one from the other. If a circle be attached to a straight stroke, the stroke will be curved so that the circle will be within the curve; if a loop be attached to a straight stroke, the stroke will, probably, remain straight. Thus, there is a distinction which is positive and reliable. If a circle be attached to a curved stroke; the circle may not be complete and will not, probably, cross the stroke; if a loop be attached to a curved stroke, it will nearly always cross the stroke and leave a "tail" on the other side. Thus, there is another wide distinction.

17. You may find that your hooks become circles and loops. By taking two forms, such as *pr-is* and *spr-is*, and practicing with them until you can write them at a high rate of speed, you will discover some peculiarity which will always distinguish one from the other, no matter how rapidly they may be written.

18. As these defects (for they are defects) impede the progress to a high degree of speed, you should endeavor to keep them out of your notes at low rates of speed. By doing this, the rate of your low speed will constantly increase and the appearance of these peculiarities will only be at higher and higher rates of speed. To do this, the great bulk of your practice should be entirely within you speed and only at such a rate as will enable you to make accurate notes.

Once in awhile, and for but a short time, you should have your speed forced to your limit in order that you may observe and study these peculiarities. As a matter of fact, this kind of practice will yield higher speed in the end than any other. Continually writing at high speed is decidedly injurious, as it keeps the nerves and muscles in a strained or forced condition which must, sooner or later, result in relaxation. But its worst defect is the destruction of the symmetry of the notes; for they will grow large and ungainly and constantly require more and more effort in their making. Steady, methodical practice, within your speed, gives you confidence, and occasional spurting shows you your defects. Speed will grow by continuous practice, whether it be fast or slow; but accuracy of outline will only grow by continuous practice within your speed. Remember this great speed truth.

19. To make perfect notes, the pencil must be sharp or the pen clean and bright. I wish to impress this fact upon you so thoroughly you will consider it a crime against the Art to write with a dull pencil or with a dirty or worn-out pen; for it is a heinous offense and imperils your success to an alarming extent. When you have become fixed in your habits, by long experience, and have reached a high speed—not less than 225 to 250 words per minute—it will be possible for you to do very good work even with a bad instrument. But avoid using such an instrument whenever you can; for it is fatiguing to the hand and leads, surely, to the making of bad characters.

20. You will reach times in your practice when it seems impossible for you to increase your speed by even a single word; in fact, you may find your speed decreasing at each effort. Such times are sure indications of speed growth; but they also show that the muscles and nerves have reached a point of endurance at which they must be permitted to rest. They have been put to an unfamiliar strain and have stood it as long as they can. Therefore, when such a time comes, rest the hand completely for a day or two. Such a time may come in either slow or rapid practice. When it comes from rapid practice, all that may be required may be to reduce the speed one-quarter or one-half. If it comes from practice at slow speed, then a complete rest of the hand is necessary. After such rest, you may find your speed has been increased.

21. Let me warn you against dealing too largely in phrases. Too much phrasing retards speed. I speak of simple phrasing, that is,

the joining of a number of characters together. Cumulative phrasing, as set forth in this book, is not meant; yet even that can be carried too far. You will do well to confine your phrases, for a year or two, strictly to those given in this book. When you have had several years of experience, you will be competent to form phrases on your own account.

22. To read your notes rapidly, you should learn to take in a line or even two lines at a glance. By persistent practice, you will acquire the ability to mentally read at least one line below the one you are reading aloud; and, then, you will read your notes as readily as you read printed matter.

23. You should not form a habit of carelessly interpreting your notes. It impresses a listener unfavorably to hear a stenographer repeating and correcting his words, or "hemming" and "hawing." This fault, (and it is a glaring one,) comes from attempting to read notes too rapidly while yet unfamiliar with them. Read no faster than you can read with perfect accuracy. Read at an even speed.

24. You should read over all your notes—certainly all the "fast" ones—you take during the next three or four years. It is very bad practice to write notes which you do not read. Do not do it.

25. When you have a speed of 200 words per minute on testimony, you should report a case in court; but, remember, make your first attempt on a "slow" case, that your confidence may not be completely destroyed. Make your first "takes" shorter than you think they should be. Give your nerves and muscles an opportunity to develop in strength and endurance.

26. When you have become a reporter, ask the witness to repeat anything you have failed to understand in his remarks. This is a right you should never waive; for it is your duty to make an accurate report, and, if you make no objection when the witness speaks indistinctly, your employer will have the right to assume you are making such a report. But your report will not be accurate when you have omitted anything or have put your own construction upon something you very indistinctly heard.

27. You should insist upon having a seat from which you may hear all parties clearly.

28. If you write with a pencil, you should have at least one dozen, well sharpened at both ends, for use at each session, in order to avoid having to sharpen them at odd times during the proceedings.

29. It will be well for you to read over your transcripts, that you may be sure of their accuracy; this is especially true of those you have dictated. In making your transcripts, use good paper, good ribbons on your machine, and insist upon neatness of appearance.

30. Do not, too early, discard your vowels. They are your best friends. The frequent misreading of a form shows lack of, or defect in, vocalization. You should vocalize every unfamiliar word until the vowels are left off unconsciously. If they are left off unconsciously, you will never have difficulty in reading the form. If you discard them by force, the form may always bother you.

Advertisements.



Speed Record of Dement's Pitmanic Shorthand.

From the *Phonographic World*, January, 1888.

"In the first single minute Irland read 259 words, and in the second single minute 271 words, Dement reading back in both cases with only one or two most trivial errors."

From the *Phonographic World*, September, 1888.

[Extract from report of Speed Committee on the contest which took place at Caldwell, N. Y., Aug. 22, 1888, for the prizes offered by Mr. Andrew J. Graham.]

"The Committee, therefore, award the prizes as follows: The *first prize* of \$225. is awarded to Mr. Isaac S. Dement, of Chicago, he having written 1252 words in *five consecutive minutes*, after all deductions."

From *World-Herald*, Omaha, Neb., July 19, 1889.

"Mr. Dement proceeded to give an exhibition of his wonderful speed, and, by way of warming up, wrote in the first minute 225 words, of which he gave a ready and accurate transcript. In his second effort, he placed on paper 242 words, and, in the last trial, attained a speed of 260 words per minute, all of which were immediately read back without a single hesitation. During his writing, he was the object of much interest to all those present, in his apparent command of the situation, jotting down the mysterious characters with a coolness and *sang froid* that was refreshing with the thermometer away up in the nineties and the words rolling out 250 a minute."

From the *Denver Republican*, July 21, 1889.

"A speed exhibition in stenography was given last night in the rooms of C. W. Reitler, in the Syme's Block, by Isaac S. Dement, the fastest shorthand writer in the country. A large number of lady and gentleman stenographers witnessed Mr. Dement write 259 words per minute.

From *Salt Lake Herald*, July 28, 1889.

"Mr. Isaac S. Dement, of Chicago, entertained a number of the local stenographers and others last evening at Mr. McGurrin's office by some wonderful shorthand work. Last night he wrote 270 words in a minute and read the same back from his notes in *less than a minute*, doing it with apparent ease."

From *San Francisco Morning Call*, Aug. 1, 1889.

"Isaac S. Dement, the leading stenographer of Chicago, and probably the most rapid manipulator of pen and pencil in the country, is paying a flying visit to the Coast accompanied by his wife. He has the best record for speed in the world, his capacity per minute being remarkable. * * * Mr. Dement consented to give an exhibition of his speed. This proved very interesting. The evidence in a recently tried case was used for the test, Mrs. Dement acting as reader. The first trial developed 258 words and the second 264."

From *National Stenographer*, August, 1891.

"The closing feature, and one of the most interesting of the Convention, [of Iowa State Stenographers, held at Clear Lake, Iowa, July 21, 1891,] was an exhibition of shorthand writing by Mr. Isaac S. Dement, of Chicago. Miss Clarke read new matter at the rate of 309 words to the minute, and Mr. Dement took it without a break and read it back readily."

From *The Chicago Times*, August 8, 1891.

"Isaac S. Dement, of Chicago, exhausted the reading capacity of the most rapid readers present [at the convention of the Indiana Stenographers, held at Indianapolis, Ind.] None of them could articulate over 293 words per minute."

From *Dayton [Ohio] Daily Times*, August 26, 1891.

"Mr. Isaac S. Dement, of Chicago, the swiftest stenographer on the continent, gave an exhibition [at the annual convention of Ohio Stenographers, held at Dayton,] of his skill as a rapid shorthand writer. Miss Hannah Lazarus did the dictating, and his fastest speed last night was 301 words per minute."

From report by D. FULLMER, in *Dictation*, June, 1893.

"The interest and enthusiasm which pre-eminence in any branch of human endeavor must always arouse, was well exemplified by the large and intensely appreciative audience which gathered at the Metropolitan Business College of this city, [Chicago,] on the evening of March 22nd. The occasion was an exhibition of speed in shorthand writing by Mr. Isaac S. Dement before the students of this college and their friends.

There were three things which were seemingly of equal worth: Mr. Dement's writing; the reading back of his notes, and Mrs. Dement's reading. The world's record was broken in all three.

Mr. Dement wrote and was timed several times during the evening. Three hundred and sixty-six [366] words a minute was the lowest record he made. His last effort resulted in the wonderful record of three hundred and ninety-seven [397] words a minute on entirely new matter; on which test the reading back of his notes was accomplished in just sixty-seven [67] seconds *without a single error*. The audience was intensely enthusiastic, and the result of each effort was greeted with hearty applause.

The reading back of his notes proved that his shorthand is as readable to him as print.

The reading of Mrs. Dement proved to many the most interesting part of the evening's entertainment; for many people had insisted that three hundred and fifty words a minute could not be clearly enunciated: but Mrs. Dement has forever removed that false idea, for her articulation was as perfect as if read at a much lower rate of speed. This fact was proved by Mr. Dement reading back his notes with *absolute correctness*, and, furthermore, every one in the entire audience could catch her every syllable. She was again and again the recipient of well-deserved applause.

One hardly knew which most to admire, the wonderful reading of Mrs. Dement or the writing of Mr. Dement.

Mrs. Dement proved herself to be the most rapid reader in America, and was afterward heartily congratulated by many of the audience for her almost marvelous feat. A few evenings before this, in a private test, she read and clearly enunciated four hundred and three words a minute—a feat which many may possibly doubt, but which can be repeated. Her reading is almost as marvelous as Mr. Dement's writing.

Mr. Dement closed the evening's entertainment with some remarks on arbitrary shorthand, which he strongly denounced.

The proper posture of the writer, the holding of the pen or pencil, the perfect concentration of the mind, and the hand movement, all of which are of the greatest importance, were closely scrutinized and nearly everybody présent was benefited and displayed unbounded admiration."

Letters Commendatory of Dement's Pitmanic Shorthand.

DEAR SIR:—Having examined and thoroughly tested *Dement's Pitmanic Shorthand* in our college for over three years, I am able to state that, in my estimation, it far surpasses any other shorthand text-book within my knowledge.

The lessons are so fully explained that the student can master them with a minimum of study. The recreations following the word-signs are most helpful to the learner. The general make-up of the book renders it comparatively easy and materially abbreviates the labor of both the teacher and the student.

It is a real pleasure for me to teach my students from your book, as their progress is five times as rapid as the progress of my former students with Graham. By the time they have completed the book and taken up commercial correspondence, it is surprising to see what an amount of knowledge and speed they have acquired.

JESSIE M. ARMOR, Shorthand Instructor,
QUINCY COMMERCIAL COLLEGE, Quincy, Ill.

DEAR SIR:—I take great pleasure in saying, that, after a careful examination of the principles of *Dement's Pitmanic Shorthand* and after several years' experience with other systems, I have not been able to find its superior.

A. W. BALL, Principal,
THOMASVILLE SCHOOL OF SHORTHAND AND TYPEWRITING,
Thomasville, Georgia.

MY DEAR SIR:—I have examined a large number of books and systems, and I believe that the student can learn this Art in shorter time and more thoroughly from *Dement's Pitmanic Shorthand* than from any other book now published. The arrangement of your book is such as to recommend itself to any teacher or school desiring the very best to be had in this line. I have used your work about three years, and am competent to pass judgment upon it to some extent.

A. E. BROWN, Principal,
BROWN'S BUSINESS COLLEGE, Faribault, Minn.

DEAR SIR:—I have studied six different shorthand systems, with the intention of ascertaining, if possible, the best; have taken various classes through each, with this observation, that, when they reach heavy matter and, especially, that of a reportorial nature, the Pitmanic writers invariably outstrip all others in speed. I am, therefore, fully convinced that no other system, all things considered, is superior, or even equal to the Pitman as presented in *Dement's Pitmanic Shorthand*.

O. BURNETT,
BURNETT'S BUSINESS COLLEGE AND INSTITUTE OF SHORTHAND,
Salt Lake City, Utah.

DEAR SIR:—I find *Pitmanic Shorthand* is more quickly mastered than any other system I know of; and, on account of writing so much from principle and not depending upon word-signs, one is never at a loss how to write a word or phrase.

CHARLOTTE, ISHAM BYINGTON, Shorthand Instructor,
Westcliffe, Colorado.

MY DEAR SIR:—It gives me much pleasure to state that your work, entitled *Demen's Pitmanic Shorthand*, is, without doubt, the finest text-book, exemplifying shorthand, that I have ever seen or used.

It is so thoroughly graded from beginning to close, and the work is so perfectly systematized that the teacher can't make a mistake, and I assure you that this, in itself, is a very strong point for any text-book. I believe, if it is once introduced in a school, it will more than hold its own against any book published.

WM. E. CATON, Superintendent,
CATON'S COLLEGE OF COMMERCE AND SCHOOL OF SHORTHAND,
Detroit, Michigan.

DEAR SIR:—*Demen's Pitmanic Shorthand* is easy to write, easy to read and easy to teach. It might properly be called swift, safe, sure shorthand. As a text-book, yours is interesting and there is no trouble in holding the students' attention.

We will use your book, and this, of course, best expresses our opinion of it.

E. E. CHILDS

B. J. GRIFFIN

} Proprietors, CHILDS BUSINESS COLLEGE,

Springfield, Mass.

DEAR SIR:—We have, for the past two years, used your *Pitmanic Shorthand*, and are pleased to say that it has given good satisfaction. We consider it simple and comprehensive in every respect.

G. C. CHRISTOPHERSON, President,
SIOUX FALLS BUSINESS COLLEGE, Sioux Falls, South Dakota.

DEAR SIR:—I consider *Demen's Pitmanic Shorthand* system the very best. We have used it in our school for years, and have always found it to give the very best satisfaction. Our students are thorough and take to it with delight.

W. H. CLEMMONS, President,
FREMONT NORMAL SCHOOL, Fremont, Nebraska.

DEAR SIR:—I have been using *Demen's Pitmanic Shorthand* the past three years, because, after examining and comparing it with all other text-books of the Benn Pitman and Graham schools, I consider it the best. I use no other book and bring my students up to an average of 75 words per minute in three months, and, in some cases, 100 words; in six months, I have never failed to make an average of 100 and, in many cases, 130 words per minute.

C. C. COCHRAN, Principal,
COCHRAN'S BUSINESS COLLEGE, Chicago.

DEAR SIR:—After having used *Dement's Pitmanic Shorthand* for the past three years in teaching, (during which time about one thousand students have studied from it,) I cannot recommend it too highly, as an aid to a correct and easy presentation of a most practical style of shorthand. Not only does this book set out the rules, but it elucidates them and does what no other shorthand text-book has even attempted — it furnishes a large amount of drill work in the word-signs and the common words of our language, by means of "Exercises" and the "Shorthand Story." These drills assist the student greatly in attaining both speed and accuracy.

C. C. DEXTER, Principal,
Shorthand and Typewriting Department,
BURDETT COLLEGE, Boston.

MY DEAR SIR:—I am pleased to inform you that we consider your *Pitmanic Shorthand* the best text-book of which we have any knowledge. When we decided to introduce stenography in the High School a few months ago, we carefully examined the different systems that are taught at different places, and the various text-books that are published, and were convinced that yours was the best to use.

Our pupils are making very rapid progress through the use of your book, and we are satisfied that we made no mistake by introducing the work. The different classes are very enthusiastic over the lessons, and a great interest has been awakened since the first class began its work.

It is my belief that we could not get any better work, and that the pupil who follows carefully the directions given for each lesson will be able to become, not only a rapid, but, an accurate writer.

A. P. DIFFENDAFER, Principal,
HIGH SCHOOL, Nanticoke, Pa.

DEAR SIR:—We adopted your *Pitmanic Shorthand* after a careful comparison with many other text-books, and are perfectly satisfied with it.

A short time ago, a teacher of shorthand called on me with a so-called best text-book and wished me to adopt it. I asked him to compare your book with his, and, after looking it over for sometime, he asked to take a copy of your book to his room for further comparison. He returned next day and said: "I give it up. The *Dement's Pitmanic* is the best, and I will use it myself."

So I cannot help saying, I believe it has no equal.

C. R. DOCKERAY, Principal,
TRAVERSE CITY BUSINESS COLLEGE, Traverse City, Mich.

DEAR SIR:—*Dement's Pitmanic Shorthand* has fully met our expectations, and we heartily endorse it as the easiest comprehended and most satisfactory system we have used. It gives to the student an easy, graceful style and renders simple the most difficult forms presented.

THE DOUGLAS SCHOOL,
McKeesport, Pa.

DEAR MR. DEMENT:—I wish to express to you my entire satisfaction with the ideal text-book—*Dement's Pitmanic Shorthand*. The logical arrangement of the work and the simple and concise manner in which the principles are presented,

make it not only an ideal book to teach from but interesting and fascinating to the pupil. It richly deserves the great success which it has received.

JULIA M. FAY, Shorthand Instructor,
WESTFIELD UNION SCHOOL, Westfield, N. Y.

DEAR SIR:—Your *Pitmanic Shorthand* is the most practical and systematic, and, capable of bringing the best results in the shortest time.

W. A. GATKWOOD, Shorthand Instructor,
Pueblo, Colorado.

DEAR SIR:—During my twelve years experience in teaching shorthand, I have never had a text-book to give as good satisfaction to students and to myself as *Dement's Pitmanic Shorthand*. It lessens the work of the teacher, and fascinates the student. It is so small, and yet has so much in it— Could I say more?

E. D. GORDON, Principal,
GORDON'S BUSINESS COLLEGE, Ashland, Wis.

DEAR SIR:—My attention was first called to *Dement's Pitmanic Shorthand* by Prof. Wm. A. Woodworth, formerly shorthand tutor at Poughkeepsie, N. Y., and now the best teacher of the Art I know of in the West. He was using it and praised it highly. I introduced it in Central Business College, Denver, in 1892, where I had about sixty students, and the progress made through the use of it seemed simply marvelous. I will confess I was prepossessed in favor of any shorthand work from the hands of Mr. Isaac S. Dement, as I had known him as a leading "lightning" practical shorthand writer twenty years before in Chicago—the place where everything moves with a rush, and they require and have the smartest writers on earth. Although an old reporter, I learned new things in the book which were worth to me many times the price of it. The secret of its success is that it is all there in a nutshell, simple as a primer, made attractive by a very interesting little romance, each chapter involving new principles, until, just as the couple are married, toward the closing chapter, the student, himself, is wedded to the Art. My faith in the work is best shown by the fact that since 1892, while in active practice, I have invariably recommended it to those wishing to gain a thorough knowledge of the Art in the quickest, easiest manner possible.

E. BUSH GROVER, General Reporter,
Ashland Block, Chicago.

DEAR SIR:—Four years ago [1892] we discarded the excellent text-book on shorthand we were then using in our stenographic department, in order to make room for *Dement's Pitmanic Shorthand*, as we saw at a glance the superiority of the latter. We have used *Pitmanic Shorthand* since that time with entire satisfaction and consider it the best text-book on the subject for practical use in the school-room that there is published today.

G. L. HARRINGTON, President,
HARRINGTON'S BUSINESS COLLEGE AND SCHOOL OF SHORTHAND,
Waterbury, Conn.

DEAR SIR:—I take pleasure in saying that, after a careful test of three years in the school-room and many months of practical work in all kinds of general reporting, I am of the opinion that *Dement's Pitmanic Shorthand* has no superior in the presentation of its subject matter, the inductive methods employed and the positive results attained.

For class work or home study, I believe it to be unexcelled as a text-book; and I may be regarded as competent to speak of its merits when I add that I have mastered and taught a number of the other leading systems.

The original and somewhat unique manner in which the book is gotten up, the freshness of its plate matter and the excellence of its typography have never failed to insure the unceasing interest and rapid progress of our pupils, or to elicit the approval and commendations of practical teachers to whom it has been shown.

G. F. HART, Principal Shorthand Department,
MASSEY'S FLORIDA BUSINESS COLLEGE, Jacksonville, Florida.

DEAR SIR:—In my estimation, the *Pitmanic* is the most perfect system of shorthand in existence. It has been my pleasure to examine other systems of stenography, and I can frankly say, that legibility and simplicity reign supreme in the *Pitmanic*. The principal feature of the system is, that the characters are so clear that notes can be read as easily after the lapse of one year as one week, and, with a little experience, as accurately and with as much ease as longhand.

LEAH C. HARTZ,
LEBANON VALLEY COLLEGE, Annville, Pa.

DEAR SIR:—Having used your *Pitmanic Shorthand* for three years, and, after giving it a fair test, using it in the same room with several of the other Pitmanic publications, I have decided to adopt it as our regular class book. It is not only my own choice, but has been the choice of every student in this school for nearly a year. For this reason, I shall continue to use it.

R. R. LANE, Teacher,
THE NEW INTERNATIONAL BUSINESS COLLEGE, Bay City, Mich.

MY DEAR FRIEND:—After twelve years experience in shorthand, as student and teacher, and after the examination of several of the Pitmanic Systems, I have come to the conclusion that *Dement's Pitmanic Shorthand* is by far the best text-book published; not only for the teacher but student as well. It lessens the work of the teacher and shortens the time of the student in completing the course, and is in every respect a text that should be in the hands of every student of the Winged Art.

W. T. LARIMORE, Principal Shorthand Department,
WESTERN NORMAL COLLEGE, Shenandoah, Iowa.

DEAR SIR:—We use *Dement's Pitmanic Shorthand* because we think it is the best publication of the kind on the market.

LEBANON BUSINESS COLLEGE,
Lebanon, Pa.

DEAR SIR:—As teacher of shorthand, I use *Dement's Pitmanic Shorthand*, and am pleased to say that I unhesitatingly endorse it as the simplest, the most concise, and, in a word, the most satisfactory of all methods of phonetic writing. In this system there are no principles not in actual demand, and the mind is not, therefore, burdened with unnecessary forms. The fact that no distinction is made between a Corresponding and a Reporting Style removes a very objectionable feature to the study of shorthand, as taught by other systems, and, at the same time, encourages the student, by giving him latitude to create for himself as brief a reporting style as necessity may require. My experience in teaching has proved to me that pupils take more readily to your *Pitmanic Shorthand* system than to any other, and, since it is being so generally adopted by our most prominent schools and colleges, its superiority cannot be doubted.

ALEX J. MCKAY, Instructor in Phonography,
ST. MARY'S COLLEGE, St. Mary's, Kansas.

DEAR SIR:—We have used *Dement's Pitmanic Shorthand* for over three years. My teachers speak well of it, and all my students who complete it are able to secure and hold good positions. I have never found it necessary to record a single failure on the part of any graduate, no matter how difficult the work.

L. L. MILLER, Principal,
UNIVERSITY BUSINESS COLLEGE, Denver, Colorado.

DEAR SIR:—You may say to the shorthand world that I consider your manual the best yet published and I believe it should be in general use in the shorthand schools of our country.

WAYNE M. MUSGRAVE, Late Principal,
MUSGRAVE'S BUSINESS COLLEGE AND NORMAL SCHOOL, Manhattan, Kas.

DEAR SIR:—We use *Dement's Pitmanic Shorthand* in this institution, and find it thorough and practical and that it meets the demands of the times.

D. L. MUSSELMAN, President,
GEM CITY BUSINESS COLLEGE, Quincy, Illinois.

DEAR SIR:—I have been teaching *Dement's Pitmanic Shorthand* for a number of years, and have found it all the author claims it to be. It certainly is a good system; and the author's arrangement of his text-book—dividing it into a number of grades—and the manner of presenting and applying the principles, make it most assuredly better than any other system of shorthand I have ever examined.

STEPHEN C. NAGLE, Teacher of Shorthand,
FREEPORT COLLEGE OF COMMERCE, Freeport, Illinois.

DEAR SIR:—Your system of shorthand has been tested in this school for the last three years and has proved in every respect successful. It is comprehensive and the student is not burdened with lengthy and cumbersome explanations which often serve but to discourage the learner. It has been my experience that the student can acquire a greater skill in shorthand in a short time with *Dement's Pitmanic Shorthand* than with any other standard system of shorthand.

J. A. PAYNE, Principal,
INDIANA BUSINESS INSTITUTE, Anderson, Ind.

DEAR SIR:—I take great pleasure in testifying to the respective merits of *Dement's Pitmanic Shorthand*. It far excels any other work now before the public, and, to those desiring to acquaint themselves with shorthand, I cannot recommend it too highly.

R. M. PERRY, Preceptor of Phonography,
Milwaukee, Wisconsin.

DEAR SIR:—I have used *Dement's Pitmanic Shorthand* about a year and a half. It is well liked by students and teachers. It is as brief as is consistent with thoroughness and comes nearest being self-explanatory of any I have seen.

I believe it to be superior to any hand-book on standard stenography in the market.

S. H. PLACE, Principal,
FEDERAL BUSINESS COLLEGE, Youngstown, Ohio.

DEAR MR. DEMENT:—I take the greatest pleasure in endorsing *Dement's Pitmanic Shorthand*. I have used it in my school work and for my own personal work for the last two years, and with the utmost success, having used the Graham System for eight years previously. Its practicability and legibility are invaluable. Most text-books contain too much theory and too little practice. This does not. I could now use no other text-book.

MRS. E. M. PLATT, Principal,
THE DEMENT-GRAHAM SHORTHAND SCHOOL,
St. Joseph, Mo.

DEAR SIR:—I have thoroughly examined a number of systems of shorthand, and can gladly testify to the superior merits of *Dement's Pitmanic Shorthand*. Speed is more easily obtained and the notes are more readily read than in other systems.

C. M. REPLOGLE, Principal,
HEIDELBERG COLLEGE OF COMMERCE, Tiffin, Ohio.

DEAR SIR:—We consider *Dement's Pitmanic Shorthand* to be the best on the market. The student is led, by easy stages, through the principles, and, when the text is finished, he is competent to build his forms on new matter himself. The Shorthand Story is a particularly happy thought.

No other system equals it.

J. E. TUTTLE, Principal,
STEBENVILLE BUSINESS COLLEGE, Steubenville, Ohio.

DEAR SIR:—In my opinion, there is no better exposition of phonography than *Dement's Pitmanic Shorthand*. Having tested its real worth as a text-book, I do not hesitate to say: It is the simplest, most concise, yet complete, enunciation of the Art extant. The arrangement of the book and the method of presenting the word-signs are especially unique and meritorious.

T. G. VANCE, Shorthand Instructor,
616 Belmont Avenue, Chicago.

✓ DEAR SIR:—I consider your text-book, *Dement's Pitmanic Shorthand*, the best publication on phonography for use in the class-room that I have yet seen.

A. P. WAY, Proprietor,
BOISE BUSINESS AND NORMAL SCHOOL, Boise City, Idaho.

DEAR SIR:—We have used *Dement's Pitmanic Shorthand* for several years and are more pleased with results each year. It is easy to teach, easy to learn, easy to write, popular with students and highly satisfactory in actual use.

A. G. WELCH, Principal,
ELGIN ACADEMY, Elgin, Illinois.

DEAR SIR:—I like *Dement's Pitmanic Shorthand* exceedingly. Think it is the best text-book I have ever seen.

ANNIE J. WILLIAMS, Shorthand Teacher,
White Mills, Pa.

DEAR SIR:—Your text-book, *Pitmanic Shorthand*, has been in use in our school ever since its first appearance. Its use has always been attended with success. A student cannot fail to learn to write shorthand if he takes instruction from your book. Most text-books are very dry and theoretical, but yours leaves the beaten path and by original methods secures attention and keeps the student interested from first to last. The principles are fully and systematically presented.

Besides its merits from the student's standpoint, I would add that it lessens the work of the teacher very materially from that required by any other text-book I have examined.

H. L. WINSLOW, President,
WATERTOWN COLLEGE, Watertown, South Dakota.

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